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PROCEEDINGS

OF THE

FORTY-SECOND ANNUAL MEETING

OF THE

AMERICAN PHILOLOGICAL ASSOCIATION

HELD AT PROVIDENCE, RHODE ISLAND, DECEMBER, 1910

ALSO OF THE TWELFTH ANNUAL MEETING OF THE

Philological Association of the Pacific Coast

HELD AT SAN FRANCISCO, CALIFORNIA

NOVEMBER, 1910

PUBLISHED FOR THE ASSOCIATION BY

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MEMBERS IN ATTENDANCE AT THE FORTY-SECOND
ANNUAL MEETING, PROVIDENCE, RHODE ISLAND

Frank Frost Abbott, Princeton University, Princeton, N. J.
Hamilton Ford Allen, Washington and Jefferson College, Washington, Pa.
Henry H. Armstrong, Princeton University, Princeton, N. J.
Charles R. Austin, New Jersey Normal and Model Schools, Trenton, N. J.
Frank Cole Babbitt, Trinity College, Hartford, Conn.
Floyd G. Ballentine, Bucknell University, Lewisburg, Pa.
Miss Amy L. Barbour, Smith College, Northampton, Mass.
LeRoy C. Barret, Trinity College, Hartford, Conn.
Phillips Barry, Boston, Mass.
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Paul V. C. Baur, Yale University, New Haven, Conn.
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Haven D. Brackett, Clark College, Worcester, Mass.
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Jesse Benedict Carter, American School of Classical Studies, Rome, Italy.
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Arthur Fairbanks, Museum of Fine Arts, Boston, Mass.
Thomas FitzHugh, University of Virginia, Charlottesville, Va.
Miss Caroline R. Fletcher, Wellesley College, Wellesley, Mass.
Francis H. Fobes, Harvard University, Cambridge, Mass.
Charles H. Forbes, Phillips Academy, Andover, Mass.

- Harold N. Fowler, Western Reserve University (College for Women),
Cleveland, O.
- Miss Susan Fowler, The Brearley School, New York, N. Y.
- Miss Susan B. Franklin, Ethical Culture School, New York, N. Y.
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- John Francis Greene, Brown University, Providence, R. I.
- Charles Burton Gulick, Harvard University, Cambridge, Mass.
- William Gardner Hale, University of Chicago, Chicago, Ill.
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- Austin Morris Harmon, Princeton University, Princeton, N. J.
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- Truman Michelson, Smithsonian Institution, Washington, D. C.
- Clifford Herschel Moore, Harvard University, Cambridge, Mass.
- Frank Gardner Moore, Columbia University, New York, N. Y.
- George F. Moore, Harvard University, Cambridge, Mass.

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Paul Nixon, Bowdoin College, Brunswick, Me.
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Edward D. Perry, Columbia University, New York, N. Y.
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F. W. Shipley, Washington University, St. Louis, Mo.
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Charles F. Sitterly, Drew Theological Seminary, Madison, N. J.
Moses Stephen Slaughter, University of Wisconsin, Madison, Wis.
Harry de Forest Smith, Amherst College, Amherst, Mass.
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James Sterenberg, Olivet College, Olivet, Mich.
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Willmot Haines Thompson, Jr., Yale University, New Haven, Conn.
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Italy.
Arthur T. Walker, University of Kansas, Lawrence, Kan.
Andrew F. West, Princeton University, Princeton, N. J.
James R. Wheeler, Columbia University, New York, N. Y.
George Meason Whicher, Normal College, New York, N. Y.
Frederic Earle Whitaker, Woonsocket, R. I.
Harry Langford Wilson, Johns Hopkins University, Baltimore, Md.
Willis Patten Woodman, Hobart College, Geneva, N. Y.

AMERICAN PHILOLOGICAL ASSOCIATION

I. PROGRAMME

TUESDAY, DECEMBER 27

FIRST SESSION, 3.45 O'CLOCK P.M.

ROLAND G. KENT

The Etymology of Latin *Miles* (read by Professor John C. Rolfe, p. 5)

RICHARD WELLINGTON HUSBAND

The Diphthong *-ui* in Latin (p. 19)

EDGAR HOWARD STURTEVANT

Notes on Juvenal (read by Professor Charles Knapp, p. lxix)

EDWARD KENNARD RAND

Horatian Urbanity in Hesiod's *Works and Days* (p. lix)

CHARLES DARWIN ADAMS

Notes on the Peace of Philocrates (read by title, p. 55)

CURTIS C. BUSHNELL

Some Sound-repetitions of More than One Element (read by title,
p. xxiv)

ROBERT B. ENGLISH

A Brief Comparison of Stoic and Epicurean Psychology (read by title,
p. xxviii)

EDWIN W. FAY

A Word Miscellany (read by title, p. 25)

THOMAS DWIGHT GOODELL

Structural Variety in Attic Tragedy (read by title, p. 71)

ASHTON WAUGH MCWHORTER

A Study of the So-called Deliberative Type of Question (τί ποιήσω;) as found in Aeschylus, Sophocles, and Euripides (read by title,
p. 157)

MARTIN L. ROUSE

On the Mutation of Vowel Sounds (read by title, p. lxxv)

JOHN CAREW ROLFE

On Lucan v, 424 ff. (read by title, p. lix)

JOINT SESSION WITH THE ARCHAEOLOGICAL INSTITUTE

8 O'CLOCK P.M.

PAUL SHOREY

Classical Philology and National Culture :
Annual Address of the President of the Association

WEDNESDAY, DECEMBER 28

SECOND SESSION, 10 O'CLOCK A.M.

F. W. SHIPLEY

The Treatment of Dactylic Words in the Rhythmic Prose of Cicero
(p. 139)

CAMPBELL BONNER

Dionysiac Magic and the Greek Land of Cockaigne (read by Professor Joseph W. Hewitt, p. 175)

E. G. SIHLER

Canticum (p. lxxvii)

FLORENCE M. BENNETT

The Duenos Inscription (p. xxi)

J. E. HARRY

Emendations and New Interpretations in the *Ajax* and *Electra*
(read by title, p. xli)

ROLAND G. KENT

Note on Horace, *Sat.* II, 6, 97-98 (read by title, p. xlv)

CHARLES KNAPP

Notes on *Etiam* in Plautus (read by title, p. 115)SECOND JOINT SESSION WITH THE ARCHAEOLOGICAL
INSTITUTE

8 O'CLOCK P.M.

THOMAS FITZHUGH

The West-Indoeuropean Superstress (p. xxxi)

CHARLES BURTON GULICK
Some Athenian Ideas of Humanity (p. xxxvi)

JOSEPH WILLIAM HEWITT
The Necessity of Ritual Purification after Justifiable Homicide
(p. 99)

THURSDAY, DECEMBER 29
THIRD SESSION, 9.30 O'CLOCK A.M.

J. E. HARRY
A Suggested Restoration of *Oedipus Tyrannus*, 198-199 (read by
Professor Babbitt, p. xli)

GRACE HARRIET MACURDY
The *Andromache* and the *Trachinians* (p. liii)

MAURICE HUTTON
Notes on Herodotus and Thucydides (p. 11)

H. T. ARCHIBALD
The Fable in Horace (read by title, p. xiv)

PHILLIPS BARRY
A Short Chapter of Seleucid History (read by title, p. xix)

RICHARD MOTT GUMMERE
Seneca the Philosopher in the Middle Ages and the Early Renaissance
(read by title, p. xxxviii)

KARL P. HARRINGTON
Protases — Category *vs.* Fact (read by title, p. xl)

FOURTH SESSION, 3 O'CLOCK P.M.

CHARLES KNAPP
References to Painting and Literature in Plautus and Terence (p. xlvi)

GEORGE DWIGHT KELLOGG
The Painting of the Crow and Two Vultures in Plautus' *Mostellaria*,
832 ff. (p. xlii)

GEORGE MEASON WHICHER
On Latin *Adulare* (p. 169)

SAMUEL GRANT OLIPHANT

Fragments of a Lost Myth, — Indra and the Ants (read by Dr.
Michelson, p. lv)

GRACE HARRIET MACURDY

Traces of the Influence of Plato's Eschatological Myths in Parts of
the Book of Revelation and the Book of Enoch (read by title, p. 65)

HERBERT CUSHING TOLMAN

Εὐμῆρις, Pollux, vii, 90 (read by title, p. lxx)

FRANK GARDNER MOORE

Notes on Tacitus' *Histories* (read by title, p. liii)

II. MINUTES

PROVIDENCE, RHODE ISLAND, December 27, 1910.

The Forty-second Annual Meeting was called to order at the Brown Union (room P), Brown University, at 3.45 P.M. by the President, Professor Paul Shorey, of the University of Chicago.

The Secretary, Professor Frank Gardner Moore, of Columbia University, read the list of new members elected by the Executive Committee, as follows:¹—

Charles R. Austin, New Jersey Normal and Model Schools.
 Charles Ernest Bennett, Cornell University.
 Miss Florence M. Bennett, Columbia University.
 Dr. George W. Elderkin, Princeton University.
 Roy Kenneth Hack, Williams College.
 Miss Caroline S. Ledyard, University of the Philippines.
 Prof. Louis E. Lord, Oberlin College.
 Dr. Jens Anderson Ness, Wittenberg College.
 Prof. Ernest T. Paine, Brown University.
 Prin. William Peterson, McGill University.
 William Tunstall Semple, University of Cincinnati.
 Dr. Kendall Kerfoot Smith, Harvard University.
 Prof. James Sterenberg, Olivet College.
 Miss Helen H. Tanzer, Normal College, New York.
 Prof. B. L. Ullman, University of Pittsburg.
 Dr. Margaret C. Waites, Rockford College.
 Dr. Frederic Earle Whitaker, Woonsocket, R.I.
 Dr. F. Warren Wright, Bryn Mawr College.

The Secretary reported that the TRANSACTIONS and PROCEEDINGS, Volume XL, had been published in November, having been delayed by the compilation of a general index to Volumes XXXI-XL, and by a congestion at the press.

The Treasurer's report, which was accepted, follows:—

RECEIPTS	
Balance, December 27, 1909	\$634.28
Sales of Transactions	\$92.73
Membership dues	1392.00
Initiation fees	150.00
Dividends	6.00
Interest	23.27
Philological Association of the Pacific Coast	170.00
Total receipts to December 26, 1910	1834.00
	<u>\$2468.28</u>

¹ Including names later added by the Committee. Still later accessions are: Prof. R. J. Bonner, Messrs. H. M. Poteat and E. B. T. Spencer (see List).

EXPENDITURES

Transactions and Proceedings (Vol. XL)	\$1810.01	
Salary of Secretary	300.00	
Postage	33.24	
Telegraph and telephone	1.07	
Printing and stationery	49.42	
Express	2.45	
Platonic Lexicon, £10 sterling	49.25	
Uniform Entrance Requirements Commission	24.08	
Year Book Committee, expenses	8.10	
Incidental	1.60	
Total expenditures to December 26, 1909		\$2279.22
Balance, December 26, 1909		189.06
		<u>\$2468.28</u>

Professor William Gardner Hale presented a motion concerning the unification of grammatical terminology (see p. xiii).

The motion was laid upon the table.

The reading of papers was then begun.

At the close of the session the Chair appointed as a Committee to Audit the Treasurer's accounts, Professors Clarence P. Bill and Joseph W. Hewitt.

Also as a Committee on the Place of the Next Meeting: Professors F. W. Shipley, Thomas FitzHugh, John C. Rolfe, Mitchell Carroll, and Hamilton Ford Allen.

Professor Hale then spoke upon his motion. No action was taken.

JOINT SESSION WITH THE ARCHAEOLOGICAL INSTITUTE

Tuesday evening, December 27.

The Societies met at Sayles Hall at 8 P.M., the President of the Institute, Professor Francis W. Kelsey, presiding.

Dr. William H. P. Faunce, President of the University, welcomed the visitors, and Principal Maurice Hutton, of University College, Toronto, responded for the Societies.

The President of the Association, Professor Paul Shorey, of the University of Chicago, delivered the annual address on *Classical Philology and National Culture*.

SECOND SESSION

Wednesday morning, December 28.

The Association was called to order at 9.55 A.M. by the President. Papers and discussion filled the hours of the session.

SECOND JOINT SESSION WITH THE ARCHAEOLOGICAL
INSTITUTE

Wednesday evening.

The Societies met at 8 P.M. in the Auditorium of the Union. Principal William Peterson, of McGill University, presided. This session was given to the reading of papers.

THIRD SESSION

Thursday morning, December 29.

The Association met at 9.30 A.M. and was called to order by the President. This session also was devoted to papers and discussion.

FOURTH SESSION

Thursday afternoon.

The Association met at 2.00 P.M., the President in the chair.

The Auditing Committee, Professors Bill and Hewitt reported that they had examined the accounts, compared the vouchers, and certified to the correctness of the Treasurer's report.

The Committee on the Seal, by its chairman, Professor Babbitt, reported that it recommended a design consisting of a book, with the motto *Ψυχῆς ἰατρὸς τὰ γράμματα*, be adopted as the seal of the Association; that the matter be referred with power to the Executive Committee and the Committee on the Seal; and that an expenditure from the treasury be authorized sufficient to carry out the intent of the vote.

The report was accepted and adopted.

The Committee on the Place of the Next Meeting reported by its Chairman, Professor Shipley, that the Association had received several invitations, but was unable to decide between St. Louis and Pittsburgh. An informal vote showed a decided preference for Pittsburgh.

On motion of Professor Fowler,

Voted, That the President, the Secretary, and one other member of the Association, to be appointed by the Chair, constitute a committee with power to decide between St. Louis and Pittsburgh, as the place of the next meeting, in conference with a similar committee of the Institute.¹

¹ The Joint Committee on the Place of the Next Meeting, consisting of Messrs. Shorey, H. N. Fowler, and F. G. Moore, for the Association, and Messrs. Peterson, West, Walker, and W. F. Harris, for the Institute, voted, December 30, 11 A.M., that the meetings of 1911 be held at St. Louis, if proper rate concessions could be obtained by April 1st; otherwise at Pittsburgh. As it proved impossible to obtain such concessions for St. Louis, the meeting is appointed at Pittsburgh.

The following letter was then read by the Secretary : —

UNIVERSITY OF CHICAGO,
NOVEMBER 30, 1911.

The Committee of Conference appointed by the American Philological Association, at the Baltimore meeting of last year, to confer with British and German philologists concerning the holding at stated intervals of an international meeting, begs leave to report progress, and asks to be continued.

The scheme meets with approval from distinguished representatives of the cult in both of the foreign countries mentioned, and it is proposed to hold a conference for further discussion of plans and arrangements at the University of St. Andrews, Scotland, in September, 1911, when that University celebrates the Five Hundredth Anniversary of its foundation.

Respectfully submitted for the Committee by
ELMER TRUESDELL MERRILL, *Chairman*.

To the American Philological Association,
in session at Brown University, December, 1910.

This report was accepted and adopted.

The Committee, consisting of Messrs. George Hempl, Charles P. G. Scott, and Hermann Collitz, appointed a year ago to confer with a Committee of the National Educational Association in regard to the Phonetic Alphabet, having no report, was continued for another year.

Upon nomination of the permanent Nominating Committee the following officers were elected for the ensuing year : —

President, Professor John Carew Rolfe, University of Pennsylvania.

Vice-Presidents, Professor Thomas Dwight Goodell, Yale University.

Professor Harold North Fowler, Western Reserve University.

Secretary and Treasurer, Professor Frank Gardner Moore, Columbia University.

Executive Committee, The above-named officers, and

Professor Frank Frost Abbott, Princeton University.

Professor Frank Cole Babbitt, Trinity College, Hartford.

Professor Albert Granger Harkness, Brown University.

Professor William A. Heidel, Wesleyan University.

Professor Clifford Herschel Moore, Harvard University.

The Chair then announced the appointment of Professor Charles Forster Smith, of the University of Wisconsin, as the new member of the Nominating Committee.

The Secretary reported that the Commission on Uniform College Entrance Requirements in Latin, Professor John C. Kirtland, Chairman, having completed its work had been dissolved.¹

¹ The Report of the Commission will be found in the Appendix.

On motion of Professor Perry it was

Resolved, That the thanks of the American Philological Association be extended to the President and Corporation of Brown University, the Local Committee of Arrangements, the University Club of Providence, the Rhode Island School of Design, the Annmary Brown Memorial, the John Carter Brown Library, the Providence Art Club, and to Mr. and Mrs. Jesse H. Metcalf, for the great and cordial hospitality extended to the Association on the occasion of its Annual Meeting of December, 1910, and for the admirable arrangements made for the comfort and enjoyment of the attending members.

The motion offered by Professor Hale at the first session (p. x) was then taken from the table, and was passed as follows : —

Voted, That in case the Modern Language Association invite the American Philological Association to join with it in the appointment of a committee for the study and possibly greater harmonizing of grammatical terminology, the Executive Committee of this Association is hereby authorized to appoint representatives of Greek and representatives of Latin to serve upon such a joint committee, the number for each being the number that shall have been determined upon by the Modern Language Association for each of the languages covered by its action.¹

A letter from Professor Edwin W. Fay, of the University of Texas, was read by the Secretary, suggesting the need of readjustment between the English and the Latin work in preparation for college, of reducing the time spent upon formal English grammar for students of Latin, and of finding place for careful, written translations from Latin.²

The matter was referred to the Committee just established under Professor Hale's resolution.

The reading of papers filled the remainder of the session.

Adjourned.

The next annual meeting will be held at the University of Pittsburgh, 27th–29th December, 1911.

¹ The condition upon which the resolution was based has not yet been fulfilled, and accordingly no committee has as yet been appointed. Professor Hale read a paper upon the harmonizing of grammatical terminology before the Modern Language Association, Dec. 29, 1910, and was afterward made a member of the Association's Committee of Fifteen upon the subject, which had been appointed two years earlier, but had been delayed by an additional task which was put upon it. Later, Professor Hale was made the chairman of this committee. In February, 1911, the Department of Superintendence of the National Educational Association appointed a Committee of Five upon the terminology of English Grammar, with Professor C. R. Rounds, of the State Normal School at Whitewater, Wis., as chairman. Professor Hale has recently been made a member of this committee. But it is hoped that the National Educational Association will consent to the appointment of a joint committee of working size (perhaps fifteen members), representing that Association, the Modern Language Association, and the American Philological Association, — the three most widely extended bodies concerned.

² Since that committee has not been appointed (see footnote above), the President, acting in the spirit of the resolution, has appointed an independent committee to consider the readjustment of English and Latin work in the preparatory schools, consisting of Professor Fay, Chairman, Professors Kittredge and Mustard, Principals Gifford and Hanna.

III. ABSTRACTS

1. The Fable in Horace, by Professor Herbert T. Archibald, of Wittenberg College.

The term Fable in reference to Greek and Roman literature naturally suggests the post-classical fabulists Babrius, Phaedrus, and Avianus, along with various collections of fables termed "Aesopic." But there is a very general, although not a very extensive use of Fable in various classical Greek and Roman writers. There is some use of the Fable or some allusion thereto in Hesiod, Archilochus, Herodotus, Aristophanes, Xenophon, Plato, Aristotle, Callimachus, of the Greeks; and in Ennius, Lucilius, Horace, and Livy, of the Romans, being found most abundantly of all in Horace.¹

Horace was perhaps led to adopt the Fable as a satiric device chiefly by its use in Archilochus and Lucilius. Be that as it may, for there is no time to discuss it here, his general disclaimer of the invective tone of Archilochus (*Epp.* 1, 19, 25) and of the aggressive attitude of Lucilius (*Sat.* 11, 1, 39 ff.) applies particularly to his use of Fable. His aim is more akin to that of Phaedrus, both denying that they are writing purely popular poetry to catch the ear of the throng (cf. *Sat.* 1, 10, 74, 76 with Phaedrus, 1v, 1, 20), while, like Phaedrus again, Horace makes his humor, which is often very subtle, the means to an ethical end. (Cf. *Sat.* 1, 1, 23 ff.; Phaedrus, 111, prol. 49.) Avianus says of Horace's use of the Fable (*Ep. to Theodosius*, l. 10): —

fabulas poemati suo Flaccus aptavit, quod in se sub iocorum communium specie vitae argumenta contineant.

The Fable in Horace, then, is both mirthfully didactic and familiarly personal, as will be shown by the fables themselves.

In all, Horace has ten clearly traceable fables, four complete, and six by way of allusion. The allusions are given first.

(1) *The Ass in the Lion's Skin*, alluded to three times (*Sat.* 1, 6, 22; 11, 1, 62 ff.; *Epp.* 1, 16, 45. Cf. Lucian, *Pisc.* 32).

(a) Vel merito, quoniam in propria non pelle quiessem.

¹ For the definition of the term Fable as here employed see *PAPA*, xxxiii, lxxxviii ff. This definition will exclude *Sat.* 11, 3, 299; *Epp.* 1, 10, 42; 1, 20, 14; 11, 3, 437, etc.

- (b) ' Quid, cumst Lucilius ausus
Primus in hunc operis componere carmina morem,
Detrahare et pellem, nitidus qua quisque per ora
Cederet, introrsum turpis.'

(c) Introrsum turpem, speciosum pelle decora.

This fable inveighs against hypocrisy, Lion and Ass typifying the noble and the ignoble. In the first allusion Horace says he would rightly be stripped of the Lion's skin should he seek senatorial honor ; in the second, he shows how direct and original for Roman literature was the method of Lucilius in exposing the Sleek Hypocrite ; in the third, he describes the Roman Pharisee.

(2) *The Crow and the Birds* (*Epp.* I, 3, 18 ff. Cf. Babrius, 72).

Ne, si forte suas repetitum venerit olim
Grex avium plumas, moveat cornicula risum
Furtivis nudata coloribus.

This again illustrates sailing under false colors, Horace playfully accusing Celsus through the fable of plagiarism.

(3) *The Fox and the Sick Lion*, twice alluded to (*Epp.* I, 1, 73-75 ; *Sat.* II, 3, 186. Cf. [Plato] *Alcibiades*, 123 a, Babrius, 103).

- (a) Olim quod volpes aegroto cauta leoni
Respondit, referam : ' quia me vestigia terrent,
Omnia te adversum spectantia, nulla retrorsum.'

(b) Astuta ingenium volpes imitata leonem.

The first is directed against the fickleness of the throng. Horace poses as Volpes Cauta, but the Lion is patient rather than fickle, and Horace hastens to change his figure (76).

The second represents the clever man as aping one of high degree.

(4) Another Fox fable, *The Fox and the Raven*, is alluded to in *Sat.* II, 5, 55 f. (cf. Babrius, 77), typifying the greed of legacy-hunting, which is, however, often baffled.

Plerumque recoctus

Scriba ex quinqueviro corvum deludet hiantem.

(5) The fable of the *Mountain and the Mouse* is alluded to in *Epp.* II, 3, 139. Cf. Phaedrus, IV, 23.

Parturiunt montes, nascetur ridiculus mus.

This is said of some minor cyclic poet, whose overlaid style is contrasted with the simple directness of Homer in the *Odyssey*.

(6) The final allusion is to the *Serpent and File* (probably). *Sat.* II, 1, 75 ff. Cf. Phaedrus, IV, 8.

Cum magnis vixisse invita fatebitur usque
Invidia et, fragili quaerens illidere dentem
Offendet solido.

It is used of those who from envy misconstrue the relationship between Horace and Maecenas.

(7) *The Frog and Calf* fable is entire. (*Sat.* II, 3, 314 ff. Cf. Martial, X, 79, Phaedrus, I, 24.)

Absentis ranae pullis vituli pede pressis,
Unus ubi effugit, matri denarrat, ut ingens
Belua cognatos eliserit. Illa rogare
Quantane? num tantum, sufflans se, magna fuisset?
'Maior dimidio.' 'Num tanto?' Cum magis atque
Se magis inflaret, 'non, si te ruperis' inquit,
'Par eris.'

The whole satire burlesques the Stoic method of teaching, laying bare at the same time the prevailing vices of the day (Kiessling). We have much familiar dialogue, many philosophical catch-words (97, 127), allusion to stock characters, ancient and modern, and finally a very homely fable. In this fable, Damasippus, who has been maintaining the Stoic dictum 'all men are mad save the philosopher-king,' says to Horace in effect: 'You are mad, being puffed-up over your standing with Maecenas, like the Frog in the fable.' Horace laughs last and best at the end (326):—

O maior tandem parcas insane minori!

In the fable here we have high parody in both theme and treatment. The parodic coloring is shown in many ways: for example, in the comic touch 'maior dimidio,' as near as the little frog could come to it; in the arousing of *pathos* by a vivid tragic scene, compressed into one line, with dirge-like spondees (cf. Hom. *Il.* I, 3), rime, and alliteration; in the homely if not colloquial phrases: denarrat ut, tantum magna, sufflans se, se inflaret, te ruperis, magis atque magis; and in the complete revulsion of *pathos* when the expected feeling of maternal grief gives way to a ridiculous exhibition of conceit and emulousness. Even the grief of the little frog, who has just lost all his *cognati*, and who 'alone is escaped' to tell of it, is changed into violent disgust—si te ruperis! All these ele-

ments coöperate in pointing the moral, which is parried, however, with great skill by the very art with which Horace touches up the story of which he is the butt. The mere parody is enough to save the day for the whole argument.

(8) The three remaining fables deal with Luxury and Happiness. The first is the *Dormouse and the Weasel* (*Epp.* 1, 7, 29 ff.).

Forte per angustam tenuis nitedula rimam
Repserat in cumeram frumenti, pastaque rursus
Ire foras pleno tendebat corpore frustra.
Cui mustela procul 'Si vis,' ait, 'effugere istinc,
Macra cavum repetes artum, quem macra subisti.'

This fable, again, refers to Horace's relations with Maecenas; its theme is false and true patronage. Horace playfully suggests (25 ff.) inducements which Maecenas might offer to keep him in the city, a famished Dormouse, but he does not, like the latter, praise freedom with a full stomach. His love of the country is sincere (44 f.). The serious purpose of the fable is shown in the hasty retraction, —

Hac ego si compellor imagine, cuncta resigno,

and in the artistic way in which the story is told. This is shown, *e.g.*, in the chance meal (*forte*); the over-eating (*pleno corpore*); the struggle to get out (*ire . . . tendebat*); the sneering words and attitude of the Weasel (*procul, si vis, istinc*); and the ironical chiasmic iteration — *macra cavum repetes artum, quem macra subisti*.

The moral of the fable, which constitutes the thread of the whole epistle, is given in 95 ff. : —

Qui semel aspexit quantum dimissa petitis
Praestent, mature redeat repetatque relictis.
Metiri se quemque suo modulo ac pede verumst.

(9) *The Horse and Stag* (*Epp.* 1, 10, 34 ff.; cf. Aristotle, *Rhet.* II, 20) has the more formal tone of the epistle itself. This fable gives warning that the luxury of the city brings no satisfaction; its denizens are slaves to fashion, like the Horse who has submitted to a Rider.

Cervus equum pugna melior communibus herbis
Pellebat, donec minor in certamine longo
Imploravit opes hominis frenumque recepit.
Sed postquam victor ridens discessit ab hoste
Non equitem dorso, non frenum depulit ore.

Here there is neither colloquialism nor extensive characterization, merely a pretty and appropriate bucolic scene, with artistic grouping of words, and spondaic emphasis (35, 37 init.).

The burden of the epistle is *fuge magna* (32), and this is the moral of the fable, contained in the only epimyth found in Horace, who is here for the only time a fabulist (39 ff.).

Sic qui pauperiem veritus potiore metallis
 Libertate caret, dominum vehet improbus atque
 Serviet aeternum, quia parvo nesciet uti.

(10) *The City Mouse and Country Mouse* (*Sat.* II, 6, 79 ff., too long to quote) reflects again Horace's love of the country. His experiences in city and country are gathered up and put in the mouth of Cervius under the guise of a fable with a moral. The story comes in in a charmingly incidental way, and while the most personal and confidential in Horace, is also the most artistic, being almost idyllic. The language throughout is unusually dignified for Horatian satire. The character-sketching and scene-painting are admirable, the contrast of *ethos* throughout in the two mice being very distinct and the environment respectively appropriate. For example, the rustic is 'rough' (*asper*, 82), 'saving' (*attentus quae-sitis*, 82), yet hospitable. The other mouse is 'dainty' (*dente superba*, 87), partakes of each course (*singula*, 87), but partakes sparingly (*male tangentis*, 87) in true city style. The countryman stretches himself out on the straw (*porrectus*, 88) at home and does the same on the Tyrian rug (106), although he afterwards learns how to recline *à la mode* (*cubans*, 110). The City Visitor is very polite, yet condescending (*vis tu*, 92; *amice*, 90; *comes*, 93; *bone*, 95). His manners as entertainer are perfect, his language often philosophical and rhetorical (*e.g.* *pepulere*, 98; cf. Fritzsche). The repasts in the country and city are characteristic, the midnight journey highly mock-heroic. Technical terms are also used mock-heroically with fine effect, *e.g.* *hospes* (81, 107), *accepisse* (81; cf. Kiessling), *dedit* (86), 'set before him as a delicacy' (Kiessling); so with *locavit* (106), 'showed to a place'; *succinctus* (107), *cubans* (110), *lectis* (112). The catastrophe also is sudden and complete (111 ff.). It will be seen that few of these artistic touches are seen in the fabulists. Cf. this fable as told in Babrius, 108.

But after all there is no waste of ointment. Horace means very clearly to set the one world of gaiety and luxury over against the

other of quiet and sobriety. It is the old, old story of the simple life, told in a plain and simple but highly artistic manner.

It is plain, then, that Horace's delight in Fable and his large use of it throw an important light on his satiric method. The Fable, although with animal characters, is intensely human, and the human is strong in Horace. Horace appreciates also the homely horse-sense point of view of the Fable, and approaches many of the problems of Satire, which are also the problems of human life, all the more effectively from that side.

2. A Short Chapter of Seleucid History, by Phillips Barry, of Boston, Mass.

Antiochus III, the Great, died 187 B.C. Of his end are two traditions : —

1. *Earliest Source*, Daniel (167 B.C.). "He shall turn his face toward the fortresses of his own land, but he shall stumble and fall, and shall not be found" (Daniel xi, 19).

LXX : προσκόψει καὶ πεσείται καὶ οὐχ εὐρεθήσεται.

Theod., ἀσθενήσει καὶ πεσείται καὶ οὐχ εὐρεθήσεται.

So also Eusebius, Migne, *Patr. Gr.*, XIX, col. 261, retreats to Elam, where in a battle Jerome, Migne, *Patr. Lat.*, xxv, with the natives, his army is wiped out, and himself killed. col. 564.

2. *Earliest Source*, Diodorus.

- (a) Diodorus, xxviii, 3. Antiochus, needing funds, with an armed
- (b) Diodorus, xxix, 15. force invades an Elamite temple of Baal,
- (c) Strabo, xvi, p. 744. intending to plunder it, but is killed by
- (d) Justin, xxxii, 2. the natives, and his army wiped out.

Antiochus IV, Epiphanes, died 164 B.C. Of his end are two traditions : —

- 1. (a) Polybius, xxxi, 9. Antiochus, needing funds, attempts to loot
- (b) Licinianus, 28. the Elamite temple of Nannaea-Anahid,
- (c) Appian, *Syr.* 66. is repulsed by the natives, and thereafter
- (d) 1 Maccabees vi, 1 ff. falls sick, dying apparently a victim of
- (e) 2 Maccabees ix, 1 ff. neurasthenia.

2. (a) 2 Maccabees, i, 12 ff. Antiochus, pretending to "marry the goddess," but really with the object of plunder, enters the Elamite temple of Nannaea-Anahid, and is slain by the priests in the temple.

This last account, however, is confirmed in every particular, except in the matter of the killing of Antiochus, by Licinianus (fr. 28), who probably goes back to Livy, and ultimately to Polybius.

Comparing accounts, it will be seen that we have in the history of the two kings, a curious and suspicious double parallel.

Antiochus III

1. Plunders Elamite temple.
2. (a) Dies of disease (Theodot.).
- (b) Killed in a fight with the Elamites.

Antiochus IV

1. Plunders Elamite temple.
2. (a) Dies of disease.
- (b) Killed in a fight with the Elamites.

How is this to be accounted for? Coincidence is possible, but not probable, even waiving the consideration that Antiochus III, a religious man, would have been unlikely to commit sacrilege, an act wholly in keeping with the character of the unreligious Antiochus IV. Yet it is clear that in the matter of the immediate cause of death, there has been a confusion of accounts. The weight of evidence shows that Antiochus III died a violent death, and Antiochus IV succumbed to a fatal illness. Hence the statement of Theodotion (Daniel xi, 19, ἀσθενήσει) alleging illness in the case of Antiochus III, and of the compiler of 2 Maccabees i, 12 ff., alleging violence in the case of Antiochus IV, are incorrect, the former a reflection into the past of Antiochus IV, the latter a projection into the future of Antiochus III.

As to the alleged sacrilege of Antiochus III, no mention of it is made by the author of Daniel, who wrote just twenty years after the king's death, nor by Eusebius nor Jerome. Some relation, however, obtains between the accounts of Diodorus, Justin, and Jerome, as appears from the occurrence of a striking phrase in all three documents: —

1. Diodorus, μετὰ πάσης τῆς δυνάμεως ἀπολόμενος (xxviii, 3).
2. Justin, cum omni militia interficitur.
3. Jerome, cum omni est deletus exercitu.

All three accounts evidently go back to a common source. Jerome, we know, follows Porphyry, who drew from Polybius the account of the death of Antiochus IV; a fair inference is that Polybius is the ultimate source of Jerome's statement concerning Antiochus III. If Polybius had already the suspicious parallel of the deed of sacrilege, this account would have failed not of being transmitted to Porphyry, and finally to Jerome. It is more than a possibility, in fact, it is a good probability, that Diodorus, following Polybius, confused the accounts of the respective fates of Antiochus III and Antiochus IV, and he, in turn, was followed by Justin. The only inconsistency in the recorded suspicious parallel, namely, that in the one case, the outraged divinity is Baal, in the other, Nannaea-Anahid, is easily traceable to a lapse of memory.

Manuscript testimony charges the careful Tacitus with a similar confusion of accounts of the Seleucid kings.

Hist. v, 8, Rex Antiochus, demere superstitionem et mores Graecorum dare adnissus, quo minus taeterrimam gentem in melius mutaret, Parthorum bello prohibitus est, nam ea tempestate Arsaces desciverat. The Antiochus who persecuted the Jews was Antiochus IV, Epiphanes; Arsaces revolted 256-250 B.C., in the reign of Antiochus II, Theos. Now Epiphanes, after his conquest of Armenia (cf. Appian, *Syr.* 45), invaded Elam, and there died of illness (cf. l.c., observing that Appian's chronology is wrong, though his statements are correct). No evidence exists to show that he warred with the Parthians. Ernesti, Ritter, and Nipperdey agree in rejecting the words *nam ea tempestate Arsaces desciverat*, an operation insufficient to save the reputation of Tacitus, unless we suppose *Parthorum* has displaced some other word, or was inserted by a scribe whose eye fell on the same word in v, 9 — Rex *Parthorum* Pacorus Iudaea potitus est. For my own part, I prefer to believe that Tacitus was human and fallible, contributing his share to the list of Seleucid anachronisms.

3. The Duenos Inscription, by Miss Florence M. Bennett, of Columbia University.

The inscription on the Dressel Vase¹ I believe to be in hexameter verse, reading as follows: —

¹ For bibliography see J. C. Egbert, *Introduction to the Study of Latin Inscriptions*, 1896, pp. 16, 346, 347; ib., Suppl., 1906, p. 474; E. Schneider, *Dial. Ital. Aevi Vet. Exempla Sel.* 1, pars 1, 1886, p. 2; Bursian, *Jahresb.* 1900, CIV-CVII, part 1, pp. 40 ff.; *A.J.P.* xxx, 121 ff.

— | — | — | — || — | — | — | — | — | — | — | — | —
 Ioueīs at Deiuos. Qoi med mitat, nei ted endo
 — | — | — | — || — | — | — | — | — | — | — | — | —
 Cosmis Uirco sied; asted noīsi Ope toite
 — | — | — | — || — | — | — | — | — | — | — | — | —
 Sjai pakari uois. Dueno(s) med feced en Manom.
 — | — | — | — || — | — | — | — | — | — | — | — | —
 Einom die noīne med Mano statod.

The following quantities require comment : —

1. *Iō-* in *Ioueīs*, later *Iovīs*, nominative case. The argument for *Iō-* rests, it seems to me, on evidence insufficient to make it impossible to scan the syllable as long.¹ Sanskrit *Dyāus* has *ā*.

mīt(t)- in *mit(t)at*. The syllable is short, as indicated by the use of one *t* in place of two.²

-āt in *mit(t)at*. The hexameter of Ennius shows sufficient variation in the quantity of this and of similar final syllables³ to support a theory of *-āt* here, despite the fact that *siēd* and *fecēd* show the older forms with long verbal terminations. Neglect of position here comes roughly under Christ's list⁴ of exceptions to the rule that a syllable before two consonants is metrically long.

2. *-sī* in *noīsi*, later *nīsī*. The quantity is supported by that in the well-established old forms, *niseī* and *nisē*.⁵

3. Final *s* in *Duenos* is negligible, as frequently in Ennius. The retention of final *s* as a sound in *Deiuos* shows that here, as also in Ennius,⁶ the practice was not uniform.

4. *Einom* I read as the pronoun *ei*, dative singular, + *nom* (i.e. *nam*), scanning *ei*, as often in ante-classical poetry,⁷ *ēi*. There is epigraphical evidence for this in *eiei*, *CIL*. I, 205, col. 2, 12.

In a similar way I make the first syllable of *die* long, as in Livius Andronicus, *Fragm. Odys.* 7.

I follow a familiar theory in taking *noīne* as *nōnē* (i.e. *nonā*).

I construe *Mano* as a nominative of the second declension written without final *s*.

¹ See W. M. Lindsay, *Short Historical Grammar*, 1895, p. 56.

² W. M. Lindsay, *Latin Language*, p. 115. Cf. *remitte*, Plaut. *Most.* 1169, cited by Christ, *Metrik d. Gr. und Röm.* p. 353.

³ L. Mueller, *Quintus Ennius*, 1884, p. 239; Lindsay, *op. cit.* p. 214.

⁴ *Op. cit.* p. 353.

⁵ Lindsay, *Short Hist. Gr.*, p. 143; K. E. Georges, *Lex. d. lat. Wortformen*, 1890, s.v. *nīsī*.

⁶ L. Mueller, *op. cit.* pp. 235-239.

⁷ Plaut. *Most.* 4, 2, 32; Ter. *Heaut.* 3, 1, 46.

It will at once be observed that three lines are spondaic. Numerous examples of this appear in Latin literature, some of which are found in Ennius.¹ For the metrical structure of the fourth line, which consists entirely of spondees, several parallels may be cited from Ennius.² The hiatus in *noisī Ope* is of a kind not unusual in Vergil, that is, in the thesis when the first vowel is long.³ In criticising the verse as a whole, against which it might be urged that there is an undue preponderance of spondees, it must be borne in mind that for the humble author of the lines the excuse may be offered which covers the same defect in some of the hexameters of Ennius: that "he had to wrestle with a new metre not easily rendered tractable in an essentially non-dactylic language."⁴ The strongest merit which can be claimed for the metre of the inscription is its conformity to rule in the position of the caesura.

There are a few words to be said on grammar and syntax:—

1. I construe *at* as the interjection used by classical writers in adjuration, imprecation, etc. Here it is employed in a prayer to Jupiter. For its post-position there is a parallel in the position of *endo* (= *en*, i.e. *in*).

Deiuvos I take as an adjective agreeing with *Ioueis*. In classical poetry, and also in prose, the nominative is often used in place of the vocative.

2. *Asted* I take as a conjunction.

Toite I take for later Latin *tūtē*, safely.

Siai I take in the meaning of *sic*. Festus (p. 351, Mueller) gives *suad* in the sense of *sic*. Interchange in Latin between *ŭ* and *ĩ* occurs even in an accented syllable, as *lubens*, *libens*. Substituting, therefore, *i* for *u* I obtain *siad*, which I take to be an ablative with consonant *i*. From this I infer a locative form, *siai*. (With this may be compared the Oscan form *svai*, belonging to demons.-rel. stem *syo*-.)

I translate: "Jupiter of the Sky. He who sends me (prays): May the Maiden (Proserpine) be not kind to thee, unless, indeed, thou art willing thus safely to placate Ops (to be at peace with Ops). Duenos made me for Manos. On the ninth day then let Manos dedicate me to her (Ops)."

I explain the vase as a votive offering to Ops, dedicated in a rite

¹ Gild. Lodge, *Lat. Gr.* § 784, 11.

² L. Mueller, *op. cit.* p. 225.

³ Gild. Lodge, *Lat. Gr.* § 720 R.

⁴ J. Wight Duff, *Lit. Hist. of Rome*, 1909, p. 150.

preliminary to a sacrifice, or offering, to Proserpine. The appeal to Jupiter of the Sky falls in well with this explanation, which connects the vase with chthonic deities of fertility. Also the peculiar shape of the vase lends support to this theory; for the bowl might easily have contained in its several compartments offerings of first-fruits. The inscription, after the manner of the Romans, prescribes the exact day on which it is proper to perform the ritual. *Manos* and *Duenos* may be either proper names or adjectives. If the former, *Manos* is the name of the man who commissioned the potter to make the vase and who was to dedicate it, *Duenos*, the name of the potter; if the latter, it is reasonable to infer a mystic ritual meaning, "a good man made me for a good man."

From the use of hexameter verse in this inscription valuable evidence should be derived for dating. But at once there is a difficulty. On the one hand, there is a literary tradition to the effect that the hexameter was first used in Latin by Ennius (239-169 B.C.); while, on the other hand, the character of the letters and certain archaic grammatical forms in the inscription have moved epigraphists to assign to it an early date, ranging from the sixth to the fourth century before our era. Is the literary tradition wrong, and was the hexameter introduced among the Romans at a much earlier period than has heretofore been supposed, or is the literary tradition to be followed? I am inclined to hold to the literary tradition, on the ground that it is well attested. On this theory the earliest possible date for the inscription is about 200 B.C. I explain the early forms of letters and language as archaic survivals, preserved by the spirit of religious conservatism, which, it may well be inferred, would be operative in a case of this kind.

4. Some Sound-repetitions of More than One Element, by Professor Curtis C. Bushnell, of Syracuse University.

Not only is the repetition of a single sound, as in "*Isip* of *leaves*" (Swinburne, *Atalanta in Calydon*, first chorus), of common occurrence in literature, but also the repetition of two or more sounds in combination. These repetitions may (I) have the sounds united without break, may (II) have the sounds separated, or may (III) have them united in some instances and separated in others.

It is proposed to discuss these three cases. It will be observed that the same long vowel is regarded as alliterating with the same short. This does not affect the wealth of cases. It should also be

noted that the division of words or the orthography may prevent the repetition from being obvious, as in "*Tears, idle tears I*," Tennyson, *The Princess*, iv; "In a cowslip's bell *I lie*," *The Tempest*, v, 1.

1. United repetitions. The following are examples: *hostia* . . . *ostium* . . . *hostilia*, *O salutaris hostia*, 1-3; *Salve, dulce decus, cuculus*, per saecula salve, Beda, *Conflictus veris et hiemis*; *vivida vis animi pervicit*, Lucr. I, 72 (cf. for *vi* repetition, Lucr. v, 993, *Aen.* v, 754).

Special cases are:—

1. Where the repetitions begin words, e.g.: "*seated by the sea*," Longfellow, *My Lost Youth*, 2; "*Attic shape! fair attitude!*" Keats, *Ode on a Grecian Urn*, v, 1; "down an alley . . . of cypress with *Psyche*," Poe, *Ulalume*, 12; "On the *bat's back*," *The Tempest*, v, 1; "*it per iter*," Catullus, 3, 11; "*marmora manant*," *Met.* vi, 312; "*cubilia curae*," *Aen.* vi, 274; "*nullum numen*," Juv. 10, 365, *Domine, dona*," *Dies Irae*, 56, 57.

2. Where the repetitions end words. This often implies rhyme. Until we specially observe, we are not likely to notice the frequent occurrences of rhyme within the line, e.g.: "*Rise to the heart and gather to the eyes*," *The Princess*, iv; "*Shrill, chill*, with flakes of foam," *Morte d'Arthur*, 49; "*throne . . . outshone*," Milton, *P. L.* II, 1, 2; "*late . . . gate*," *ib.*, XII, 642, 643; "Take . . . break," *Measure for Measure*, iv, 1.

3. Where the repetitions are together.

a. Within a word, e.g.: *toto*, *Geor.* I, 474; *Circaeaeque*, *Aen.* vii, 10; *Nicaeaeque*, *Cat.* 46, 5; *murmure*, *Hor. Od.* II, 1, 17; *tintinant*, *Cat.* 51, 11; *ululantibus*, *Geor.* I, 486. The importance of this for onomatopoeia is evident.

b. At end of word and beginning of following word, e.g.: "The *Scarlet Letter*" (title of Hawthorne's novel); "After summer *mer-rily*," *The Tempest*, v, 1; "yellow *Lotus-dust*," "hollow *Lotus-land*," Tennyson, *Choric Song*, viii, 5, 13; In labore, requies, *Veni, Sancte Spiritus*, 10; termino nobis, *O salutaris hostia*, 7, 8; *laxet et*, Seneca, *Medea*, 377.

4. Where the sounds are repeated in inverse order, e.g.: *ululare luporum*, *Aen.* vii, 18; *lupis ululantibus*, *Geor.* I, 486.

Some favorite repetitions are (a) of *lo* (often associated with its inversion *ol*) and (b) of *or* (often associated with *ar* and *er* and its own inversion *ro*).

a. Of *lo*, e.g.: The *Lotus* blooms below the barren peak: | The

Lotus blows by every winding creek : | All day the wind breathes *low* with mellow tone : Through every hollow cave and alley lone | Round and round the spicy downs the yellow *Lotus* dust is *blown*, *Choric Song*, vii. (There is much more of the *lo* repetition in the context ; thus this parallels *Geor.* iv, 469-478 and its context.)

Add Tennyson, *Adeline*, v, 1, 3, 5, 7 ; id., *Enoch Arden*, "Then the great stars," etc. ; id., *The Princess*, iii, "Sweet and low," etc., 1, 3, 5, 6, 7 ; id., *Leonine Elegiacs*, 1.

In all the cases where Lucretius uses *olli* and *ollis* (for passages see Merrill's edition on 1, 672 ; Sommer, 458, regards it as a conscious archaism), either the *ol* repetition or its inversion *lo* are near in the text, e.g., *Lucr.* vi, 687, where we have *ollis*, and in 688 *velocibus*, in 689 *tolli*, in 690 *longe longeque*, in 691 *volvit*. May not the poet's choice of *olli* and *ollis*, rather than *illi* and *illis*, have been from a desire to produce these very musical sound-effects ?

b. Of *or*, e.g. : "laborious orient ivory," *The Princess*, prologue ; "Now Morn," etc., Milton, *P. L.* v, 1-7 (compare for repetition of *or* and its association with its inversion *ro*, as well as for the subject-matter, *The Princess*, iii, 1-3. Here we seem to have intentional reproduction of sound-repetitions by Tennyson who studied Milton's sound-effects, *Alfred, Lord Tennyson, a Memoir*, iv, 314, 316) ; Milton, *P. L.* ii, 1-3 (for *or* and *ro*) ; Hor. *Od.* i, 12, 55-57 ; ib. ii, 1, 35, 36 ; *Aen.* ii, 313 (*or* associated with *ar*). Compare for this and the subject-matter, Milton, *P. L.* vi, 209, 210 ; *Quid, tyranne*, etc., March, *Latin Hymns*, pp. 49, 50 (for *or* and *ar*).

II. Divided repetitions. The following are examples : "Wind of the western sea," *The Princess*, iii ; "tearful turn," Whittier, *The Prayer of Agassiz* ; "Timon hath made his everlasting mansion," *Timon of Athens*, v, 1 ; "Gerechten Gerichtes," Goethe, *Iphigenie auf Tauris*, iv, 5 ; *clara clueret*, *Lucr.* i, 120.

III. Repetitions of which some are united, some divided. The following is an example : "Non ille *pro* caris amicis | aut *patria* timidus *perire*," Hor. *Od.* iv, 9, 51, 52. A second example is the series : *nocte*, *numine*, *pandere*, *caligine*, *Aen.* vi, 265-267. A second series is : *arma*, *virumque*, *primus*, *oris Italiam*, *litora multum*, *superum*, *memorem*, *iram*, *urbem*, *Aen.* i, 1-7.

A special case is where neighboring words begin and end with the same sound, e.g. : "Tu *regere* imperio *populos*, *Romane*, *memento*," *Aen.* vi, 851 (two additional cases in 852 and 853).

The value of these repetitions seems to consist in making utter-

ance easier, and, often, in linking more effectively in thought the words or expressions in which the repetitions occur. At times an onomatopoetic effect is conveyed, as in *The Princess*, vii, "immemorial . . . bees."

It will now be interesting to examine some passages in (a) Vergil, (b) Horace, and (c) Catullus, for the proof that they make large use of the sound-repetitions described.

a. Vergil. In *Aen.* vi, 548-551 we find: *respicit, rupe, rapidus*; *respicit, subito, sinistra*; *subito, sub*; *et, videt*; *sinistra, triplici, torrentibus, Tartareus, torquetque*; *moenia, circumdata*; *videt, circumdata*; *triplici, circumdata*; *triplici, flammis*; *rapidus, Tartareus*; *Tartareus*; *flammis, ambit, amnis*; *torrentibus, torquetque*; *torrentibus, sonantia*; *Phegethon, sonantia*; *torquetque*; *sonantia saxa*.

b. Horace. In *Od.* ii, 9, 1-8, we find: *semper, imbres*; *imbres, nubibus*; *nubibus, usque*; *hispidos, Caspium*; *hispidos, procellae*; *manant, mare*; *manant, vexant, laborant*; *in agros, in oris*; *vexant inaequales, Valgi*; *aut, aut*; *inaequales procellae*; *usque, amice*; *usque querceta*; *Armeniis, amice*; *Armeniis, aquilonibus*; *iners, menses, omnes*; *Gargani, orni*; *laborant, orni*.

Interesting is the fact that sound-repetition often links a stanza to the preceding or an earlier stanza. Thus in *Od.* i, 9: *silvae*, i, 3, *dissolve*, ii, 1; *deprome*, ii, 3, *permitte*, iii, 1; *qui simul*, iii, 1, *quid sit*, iv, 1; *nec*, iv, 3, *sperne, neque*, 4, *donec*, v, 1; *nunc*, v, 2, *nunc*, vi, 1; *composita*, v, 4, *prodita*, vi, 1. In i, 22, ii, 6, and ii, 9, were found similar phenomena.

c. Catullus. In 39, 9-12, we find: *montium, silvarumque, virentium, saltuumque, reconditorum, amniumque sonantum*; *silvarumque, saltuumque*; *montium, amnium*; *silvarum, virentium*; *reconditorium, sonantium*; *amniumque sonantum*.

Catullus gains repetitive effects more by the repeating of entire words than do Horace and Vergil. See, for example, carmina 3 and 49, and, with the latter, compare the repetitions of words in the charm of Scott's *Monastery*, xi, "Thrice to the holly-brake," etc. The fourfold repetition of *passer* in 3, and the *frater* (thrice), *fraterno* of 101, are more than paralleled by the sevenfold occurrence of "glory" in Tennyson's *Wages*, i.

A natural method of composition on the part of the poets studied may have been, with the general theme in mind, to allow the free calling up of expressions containing sound-associations, these being interpreted in accordance with the poet's extensive acquaintance with

the language, and valued for retention or rejection by his wonderful taste.

5. A Brief Comparison of Stoic and Epicurean Psychology, by Professor Robert B. English, of Washington and Jefferson College.

As to origin, nature, and destiny, the Stoics declare that the human soul is a fragment broken from the cosmic soul; that it is a warm breath (*ἔνθερμον πνεῦμα*), born with us, corporeal and mortal; that genital seed is with moisture mixed in the individual soul according to the mixture characteristic of the parents.

As to divisions, they claim the soul has eight parts, the chief and commander of the whole being (*τὸ ἡγεμονικόν*); the five parts leading to the senses, concerned with the in-takings of the soul, grouped around the principal part like the arms of a polypus; the part extending to the congenital sense, concerned with procreation; and the part extending to the vocal sense, concerned with dialectic.

The Stoics ascribe to the soul the functions of life, motion, emotion, sense, thought, comprehension, assent, knowledge, and reason. The first two are easily derived from the *ἔνθερμον πνεῦμα*. Emotions (*τὰ πάθη*) result from changes about the *πνεῦμα* and are irrational contractions of the soul. The wise man is free from passions and excessive emotions.

The statement of Plutarch (*Plac.* iv, 23) that the Stoics make the senses reside in the commanding part must be taken to mean that it is the efficient subjective cause of sense (ib. 21), and not to refer to the process of sensation, which takes place largely in the outer soul. Sense is defined as the apprehension of a sense object by means of a sense organ. It is a habit, a faculty, an operation, or, as the resultant of a process, it is comprehensible representation (*φαντασία καταληπτική*). It is a process by which an impression (*τύπωσις*) made in the outer soul in the sense organ, attended by change (*ἀλλοίωσις, ἑτεροποιώσεις*), exciting motion (*κίνησις*), and affecting the sensible energy (*τόνος*) about the principal part, is made comprehensible in the mind. This process we may designate *αἴσθησις*. It is always reliable in that it originates with a real object and conforms to a real object. *φαντασάι* are sometimes true and sometimes false. Those that come through the senses are true. *φαντασία* is derived from *φῶς*. Like light, it reveals itself and its cause, *φανταστόν*. *φανταστικόν* is an empty impulse of the soul, arising from no object, the corresponding

state of which is *φάντασμα*. This last term is also defined as a conception of the intellect such as is formed in sleep, that is, not through the senses. It differs, then, from *φαντασία αἰσθητική* in two respects : (1) as to its original ; (2) as to its method of operation (D. Laert. vii, 50, 51). But some *φαντασίαι* are not *αἰσθητικάί*. These we experience directly in the thought, like those that relate to incorporeal objects, and others embraced by reason. Some *φαντασίαι* are rational, some irrational ; some belong to the man skilled in art, some to the one not so skilled. *φαντασίαι αἰσθητικάί* are *φαντασίαι καταληπτικάί*, the first adjective describing the process through sense, the second describing the resultant. This comprehensible representation, the thought-resultant of the sense process, is inscribed as memory on the commanding part. When many like remembrances concur, experience results and preconceptions (*προλήψεις*) are formed. But here are received also, without the medium of the senses, *φανταστικόν*, *φάντασμα*, *δόκησις διανοίας*, *ὕπνος*, and such like things as come from no real object.

The difficulty of the Stoic system is here apparent. How may one distinguish between representations that are the criteria of truth and those that are not, — between *φαντασίαι καταληπτικάί* and *φαντασίαι ἀκατάληπτοι*? To this question the Stoics could only answer that the former identify themselves by their plainness, while the latter are indistinct. The impressions of reality are clear, distinct, irresistible ; the others are vague, indistinct, and unreliable.

When the Stoics define knowledge as direct perception, or as a safe comprehension, or habit, which in the receiving of representations is not to be overthrown by reason (D. Laert. vii, 46, 47), or as the quality of the wise man by which he refers representations to right reason, they merely state that reason, which is based on comprehensible representations received through the senses, is set up as the standard to judge the verity of subsequent representations. Reason judges also of representations not comprehensible. And as these affect the mind directly, and not through sense, error may arise. The falsity of such impressions will appear from their vagueness, or from the distortion they produce in the mind (ib. 110.)

Thus it is plain that, while the Stoics admit conceptual thought, they do not maintain any ultimate criterion of fact beyond sense.

The Epicureans set forth a complex soul, composed of subtle spirit mixed with heat and air and a nameless fourth substance. The rational, or commanding, part of the soul is located in the middle

region of the breast; the irrational part fills the outlines of the body. Psychical functions are practically the same with the Epicureans as with the Stoics. Life and motion for the individual can exist only when the soul and body normally interact. Volitional action and volitional thought originate with a certain motion in the soul. The Epicureans refer all emotion to the rational soul. They hold that there are two chief emotions, pleasure and pain, and that of these one is native and the other foreign; and that through these we judge of pursuits and avoidances (ib. x, 34).

Of sensation emitted bodies are the efficient objective cause. These bodies fill all space and enter with more or less difficulty all porous substances, including the sentient being. For the Epicureans the universal sense is touch. The senses altogether are all-discerning, ever-operating, clearly-appreciating, truth-revealing, and infallible in their nature. The train of effluences from external objects impresses the irrational soul in the sense organs, proceeds along the member, exciting motion therein by impact (ib. 50), and in a condensed form, yet as a faithful copy of the original (ib. 49, 50), are received in the commanding part in the form of *φαντασίαι*. From the accumulation of these impressions we gain knowledge in the form of concepts (*προλήψεις*), which the Epicureans identify with *δόξα ὀρθή*, *ἔννοια*, *καθολικὴ νόησις ἐναποκειμένη* (ib. 33).

The Epicureans, as well as the Stoics, conceive of a system of mind impressions parallel with those received through the senses but independent of the senses. Thus the mind is directly impressed by idols resulting in volitional thought and volitional acts; in sleep the mind is impressed by idols of fantastic and unreal, non-existing things, such as scyllas, centaurs, cerberus-like forms, and ghosts of the departed dead. These penetrate the pores of the body and excite the fine nature of the mind (Lucr. iv, 722-776; cf. Plut. *Symp.* viii, 10, 2). These can make no impression on the mind in our waking hours because the senses and memory refute them. The effect on the mind of the impact of idols of things not clearly revealed to the senses is in part similar to the effect produced on the mind by the impressions of a real object subsequent to the forming of its concept in the mind. These impressions of a real object on reaching the mind excite in us a secondary motion (D. Laert. x, 50, 51, 147), stimulating this concept to action. This is inference, in which the mind leaps forward, as it were, to identify an object not clearly revealed to the senses. And just here is the possibility of error. For this secondary motion

of inference may be produced by the image of an object different from, yet resembling, that from which the concept was formed. To insure certainty each inference must be verified by reference to the senses.

Both schools hold practically the same ideas of the nature and functions of the soul. Both admit a system of mind impressions independent of the senses. Both admit the possibility of error, but claim that this is in the mind by inference or by the impact of idols of unreal things, and is not attributable to the senses. Neither school admits any valid activity of the mind entirely independent of the senses, and these for both schools are the ultimate criteria of fact.

6. The West-Indoeuropean Superstress, by Professor Thomas FitzHugh, of the University of Virginia.

In previous papers I have been concerned with the development of the laws of Italico-Keltic rhythm and metre, and with the demonstration of the thesis, that modern accentual rhythm is nothing but Italico-Keltic rhythm of the double accent, become unoaccentual as the result of its modulation to the Greek thesis, and that the tripudic principle of stress-contrast remains as before its essential motive.

It is my present purpose to show that this same tripudic principle of the reduplicating acute stress is fundamental to Italico-Keltic phonology and morphology, as well as to Italico-Keltic rhythm and metric. We have, therefore, to study the fourfold operation of tripudic correption and reduction in Italico-Keltic rhythm, metric, phonology, and morphology.

I. Tripudic Correption and Reduction in Italico-Keltic Rhythm.

We have seen that in tripudic rhythm the acute stress A is either thesis or arsis, the toneless element O is always interictual, and the grave stress G is always arsis, except when, at the beginning of the initial, or of the biaccentual tripudium, it assumes instinctively the acute tone A, and so functions as thesis :—

$$\begin{array}{c} \angle \cup \cup \angle \cup | \cup \_ \| \angle \_ \angle \cup | \cup \angle \_ \\ \text{Arma virumque cano Troiae qui primus ab oris} \\ \acute{A}\text{-G} \ A\text{-}\acute{A}\text{-G} | A\text{-G} \| A\text{-}\acute{G} \ A\text{-}\acute{A}\text{-G} | A\text{-}\acute{A}\text{-G} \end{array}$$

The G tones *qui* and *ab* rise instinctively to A at the beginning of the biaccentual tripudia, *qui primus* and *ab oris*.

Similarly at the beginning of the rhythm :—

$\angle \quad \cdot \quad | \quad \angle \quad \angle \quad \cdot \quad || \quad \angle \quad \cdot \quad \angle \quad \angle \quad \cup \quad | \quad \angle \quad \cdot$
 Ad quem tum Iuno supplex his vocibus usa est
 $\acute{A}-G \quad | \quad \acute{A}-A-\acute{G} \quad || \quad A-\acute{G} \quad A-\acute{A}-O-G \quad | \quad \acute{A}-G$

The G tone *ad* rises instinctively to A at the beginning of the rhythmic series.

But most conspicuous is the operation of tripudic correption and reduction in the expansion and contraction of the Italico-Keltic accentual verse-foot (*numerus, rīm*): —

- $\angle \quad \cup \quad \angle \quad \cdot \quad | \quad \cup \quad \cdot \quad \angle \quad \cdot \quad || \quad \cup \quad \cdot \quad \angle \quad \angle \quad \cup \quad \cup \quad | \quad \angle \quad \angle \quad \cdot$
 1. Neve luem ruem Marmar sinas incurrere in pleoris
 $A-G \quad A-G \quad | \quad A-G \quad A-G \quad || \quad A-G \quad A-A-O-G \quad | \quad A-A-G$
- $\angle \quad \angle \quad \cdot \quad | \quad \angle \quad \angle \quad \cdot \quad || \quad \angle \quad \cup \quad \cup \quad \cup \quad \cdot \quad | \quad \angle \quad \cdot$
 2. Semunis alternei advocabitis conctos
 $A-A-G \quad | \quad A-A-G \quad || \quad A-O-A-O-G \quad | \quad A-G$
- $\cup \quad \cdot \quad \cup \quad \cdot \quad | \quad \cup \quad \angle \quad \cup \quad || \quad \angle \quad \cup \quad \cup \quad | \quad \angle \quad \angle \quad \cdot$
 3. Virum mihi Camena insece versutum
 $A-G \quad A-G \quad | \quad A-A-G \quad || \quad A-O-G \quad | \quad A-A-G$
- $\angle \quad \cup \quad \cup \quad \angle \quad \cup \quad \cup \quad \cdot \quad | \quad \cup \quad \cdot \quad || \quad \angle \quad \cup \quad \cdot \quad \angle \quad \cup \quad \cup \quad | \quad \cup \quad \angle \quad \cdot$
 4. Inferus an superus tibi fert deus funera Ulixes
 $A-O-G \quad A-A-G \quad | \quad A-G \quad || \quad A-A-G^{\circ} A-O-G \quad | \quad A-A-G$
- $\angle \quad \cdot \quad | \quad \angle \quad \cup \quad \cup \quad \cdot \quad || \quad \angle \quad \cdot \quad \angle \quad \angle \quad \cup \quad | \quad \cup \quad \angle \quad \cdot$
 5. Musae quae pedibus magnum pulsatis Olympum
 $\acute{A}-G \quad | \quad \acute{A}-A-\acute{G} \quad || \quad A-\acute{G} \quad A-\acute{A}-G \quad | \quad A-\acute{A}-G$
- $\angle \quad \cup \quad \cup \quad \cdot \quad | \quad \cup \quad \cup \quad \cdot \quad || \quad \cup \quad \cup \quad \cdot \quad \angle \quad \angle \quad \cup \quad | \quad \cup \quad \angle \quad \cdot$
 6. Aeneadum genetrix hominum divomque voluptas
 $\acute{A}-A-\acute{G} \quad | \quad A-\acute{G} \quad || \quad A-\acute{G} \quad A-\acute{A}-G \quad | \quad A-\acute{A}-G$
- $\angle \quad \cup \quad \cup \quad \angle \quad \cup \quad | \quad \cup \quad \cdot \quad || \quad \angle \quad \cdot \quad \angle \quad \angle \quad \cup \quad | \quad \cup \quad \angle \quad \cdot$
 7. Arma virumque cano Troiae qui primus ab oris
 $\acute{A}-G \quad A-\acute{A}-G \quad | \quad A-\acute{G} \quad || \quad A-\acute{G} \quad A-\acute{A}-G \quad | \quad A-\acute{A}-G$
- $\angle \quad \cup \quad \cdot \quad \angle \quad \cdot \quad | \quad \cup \quad \angle \quad \cdot \quad || \quad \angle \quad \cup \quad \angle \quad \cup \quad | \quad \angle \quad \cup \quad \angle$
 8. Ver novum ver iam canorum vere natus orbis est
 $\acute{A}-A-\acute{G} \quad A-\acute{G} \quad | \quad A-\acute{A}-G \quad || \quad \acute{A}-G \quad \acute{A}-G \quad | \quad \acute{A}-G-\acute{A}$
- $\angle \quad \cdot \quad \cdot \quad \angle \quad \angle \quad \cdot \quad | \quad \angle \quad \angle \quad \cup \quad || \quad \cup \quad \cdot \quad \angle \quad \cdot \quad | \quad \angle \quad \cup \quad \angle \quad \cup$
 9. Omnes qui gaudetis de pace modo verum iudicate
 $A-O-G \quad A-A-G \quad | \quad A-A-G \quad || \quad A-G \quad A-G \quad | \quad A-O-A-G$
- $\angle \quad \cdot \quad \angle \quad \cdot \quad | \quad \angle \quad \angle \quad \cdot \quad || \quad \angle \quad \cdot \quad \angle \quad \cdot \quad | \quad \angle \quad \angle \quad \cdot$
 10. Genair patraicc innemthur ised atfet hiscelaib
 $A-G \quad A-G \quad | \quad A-A-G \quad || \quad A-G \quad A-G \quad | \quad A-A-G$

Thus the correptive and unifying energy of tripudic articulation is clearly revealed to us in the wide range of equivalences between the

tripudic feet, which vary from a contrast of simple stresses (*tempora*) to a contrast of tripudic stress-groups (*numeri, tripudia*). Between these limits, perfect freedom of sequence prevails, short of a duplication of arses (G-G, G-A-O). And it is precisely this tripudic correption and reduction, which our tradition struggles to express as clearly as it can with the aid of an inadequate terminology and under the ban of tripudic silence, so religiously cultivated by the snobbery of classicism from Ennius down; cf. *Literary Saturnian, Part II: Naevius and the Later Italic Tradition*, p. 61 ff.

Nothing then is more certain than that our whole traditional hel-lenizing theory of Italic-Keltic and modern accent and rhythm, born of the artificiality of Ennius and bred of the dishonesty of Tyrannio Amisenus and Caesius Bassus, is one continuous record of irrelevant fictions, confusing everything and explaining nothing.

II. Tripudic Correption and Reduction in Italic-Keltic Meter.

If the vigor and rapidity of tripudic utterance is conspicuous in the *mas strepitus fidis Latinae* of Persius, and the *pedum temporumque iunctura velox* of Varro, it is not less obvious in the correption and reduction of Italic-Keltic quantity: —

1. $\overline{\text{deinde}} = \text{deinde} = \text{deinde}$	2. $\overline{\text{deinde}} = \text{deinde} = \text{deinde} = \text{deinde}$
A-A-G A-G A-A-G	A-A-G A-G A-G A-G

Similarly, *proinde, aisne*, etc.

3. $\overline{\text{videsne}} = \text{videsne} = \text{videsne}$
A-A-G A-G A-G

Similarly, *egone*, etc.

4. $\overline{\text{modo}} = \text{modo} = \text{modo}$
A-G A A

Similarly, *bene, male, mihi, tibi, sibi, ibi, ubi, ave, nisi, quasi*, etc.

5. $\overline{\text{hodie}} = \text{hodie} = \text{hodie}$	6. $\overline{\text{nempe}} = \text{nempe} = \text{nempe}$
A-A-G A-G A-G	A-G A A

Similarly, *unde, inde, quippe, ille, illic, iste, istic*, etc.

Thus, wherever the tripudic double-accent falls, the phenomena of quantitative correption and reduction may ensue. Trochee and spondee, as well as iambus, are subject to its correptive influence, and our so-called "Iambic Law" becomes a philological *lucus a non lucendo*. Here our Varronian tradition leaves us in no possible uncertainty: *Literary Saturnian, Part II*, p. 42 ff.

Consequently, we must substitute for our traditional theory of stress-default its diametrical opposite, the Italic-Keltic principle of stress-exuberance, in explanation of the phenomena of quantitative correction and reduction in Italic-Keltic speech and verse.

III. Tripudic Correction and Reduction in Italic-Keltic Phonology.

Especially noteworthy is the tempering influence of the short time-beat upon the second of the two consecutive syllables subjected to its corrective power. The energetic expiratory impulse once begun tempers the following vowel to the timbre best suited to its unexpended strength :

- | | |
|--|---|
| $\begin{array}{c} \angle \angle \_ \quad \neg \neg \_ \quad \angle \angle \_ \\ 1. \text{ descando} = \text{descendo} = \text{descendo} \\ \text{A-A-G} \quad \text{A-G} \quad \text{A-A-G} \end{array}$ | $\begin{array}{c} \angle \neg \_ \quad \neg \neg \_ \quad \angle \neg \_ \\ 2. \text{ collego} = \text{colligo} = \text{colligo} \\ \text{A-A-G} \quad \text{A-G} \quad \text{A-O-G} \end{array}$ |
|--|---|

So all like forms.

- | | |
|--|---|
| $\begin{array}{c} \neg \neg \_ \quad \neg \neg \_ \\ 3. \text{ cecadi} = \text{cecidi} \\ \text{A-A-G} \quad \text{A-G} \end{array}$ | $\begin{array}{c} \angle \neg \_ \quad \neg \neg \_ \quad \angle \neg \_ \\ 4. \text{ cecaedi} = \text{cecidi} = \text{cecidi} \\ \text{A-A-G} \quad \text{A-G} \quad \text{A-A-G} \end{array}$ |
|--|---|

So all like forms.

- | | |
|---|---|
| $\begin{array}{c} \angle \angle \_ \quad \neg \neg \_ \quad \angle \angle \_ \\ 5. \text{ conclaudo} = \text{concludo} = \text{concludo} \\ \text{A-A-G} \quad \text{A-G} \quad \text{A-A-G} \end{array}$ | $\begin{array}{c} \angle \neg \neg \_ \quad \neg \neg \neg \_ \quad \angle \neg \neg \_ \\ 6. \text{ confacio} = \text{conficio} = \text{conficio} \\ \text{A-A-G} \quad \text{A-O-G} \quad \text{A-A-G} \end{array}$ |
|---|---|

So all like forms.

Thus our "prehistoric initial accent" begins to loom up as a very lame philological *deus ex machina* : instead of "vowel-weakening," it is vowel-intensification under the reduplicating acute stress, that confronts us everywhere.

IV. Tripudic Correction and Reduction in Italic-Keltic Morphology.

If tripudic correction and reduction is apparent in Italic-Keltic rhythm, metric, and phonetics, we shall be prepared to find its most comprehensive field of activity in the whole range of Italic-Keltic morphology, where all tripudic influences coöperate in the evolution of the structure of Italic-Keltic speech :

- | | |
|---|---|
| $\begin{array}{c} \neg \neg \_ \quad \angle \\ 1. \text{ hicc} = \text{hic} \\ \text{A} \quad \text{A} \end{array}$ | $\begin{array}{c} \angle \neg \_ \quad \neg \neg \_ \quad \angle \\ 2. \text{ dice} = \text{dice} = \text{dic} \\ \text{A-G} \quad \text{A} \quad \text{A} \end{array}$ |
|---|---|
- So *hoc, fac, fer, nec*, etc. So *duc, ac, seu, neu*, etc.

3. $\begin{array}{c} \text{C} \text{ } \text{ } \text{ } \\ \text{A-G} \end{array}$ enos = $\begin{array}{c} \text{C} \text{ } \text{ } \text{ } \\ \text{A} \end{array}$ enos = $\begin{array}{c} \text{C} \text{ } \text{ } \text{ } \\ \text{A} \end{array}$ nos

So ego = io, je ; ille = le, etc.

4. $\begin{array}{c} \text{C} \text{ } \text{ } \text{ } \\ \text{A-G} \end{array}$ Martis = $\begin{array}{c} \text{C} \text{ } \text{ } \text{ } \\ \text{A} \end{array}$ Martis = $\begin{array}{c} \text{C} \text{ } \text{ } \text{ } \\ \text{A} \end{array}$ Marts = $\begin{array}{c} \text{C} \text{ } \text{ } \text{ } \\ \text{A} \end{array}$ Mars = Mar[mar]

So Laris = Lars = Lar, partis = pars = par, feris = fers, ferit = fert.

5. $\begin{array}{c} \text{C} \text{ } \text{ } \text{ } \\ \text{A-G} \end{array}$ valide = $\begin{array}{c} \text{C} \text{ } \text{ } \text{ } \\ \text{A-G} \end{array}$ valde

So solidus = soldus, calidus = caldus, siticus = siccus, laridum = lardum, etc.

6. $\begin{array}{c} \text{C} \text{ } \text{ } \text{ } \\ \text{A-A-G} \end{array}$ surrego = $\begin{array}{c} \text{C} \text{ } \text{ } \text{ } \\ \text{A-G} \end{array}$ surrego = $\begin{array}{c} \text{C} \text{ } \text{ } \text{ } \\ \text{A-G} \end{array}$ surgo

So perrego = pergo, non volo = nolo, praedico = praeco, etc.

7. $\begin{array}{c} \text{C} \text{ } \text{ } \text{ } \\ \text{A-A-G} \end{array}$ videsne = $\begin{array}{c} \text{C} \text{ } \text{ } \text{ } \\ \text{A-A} \end{array}$ videsne = $\begin{array}{c} \text{C} \text{ } \text{ } \text{ } \\ \text{A-G} \end{array}$ viden

So egone = egon, exinde = exin, deinde = dein, proinde = proin, aisne = ain, etc.

8. $\begin{array}{c} \text{C} \text{ } \text{ } \text{ } \\ \text{A-A-G} \end{array}$ repeperi = $\begin{array}{c} \text{C} \text{ } \text{ } \text{ } \\ \text{A-O-G} \end{array}$ repeperi = $\begin{array}{c} \text{C} \text{ } \text{ } \text{ } \\ \text{A-O-G} \end{array}$ repperi

So all like forms.

9. $\begin{array}{c} \text{C} \text{ } \text{ } \text{ } \\ \text{A-A-G} \end{array}$ ommitto = $\begin{array}{c} \text{C} \text{ } \text{ } \text{ } \\ \text{A-G} \end{array}$ ommitto = $\begin{array}{c} \text{C} \text{ } \text{ } \text{ } \\ \text{A-A-G} \end{array}$ omitto

So cannalis = canalis, dissertus = disertus, Casmena = Camena, etc.

10. $\begin{array}{c} \text{C} \text{ } \text{ } \text{ } \\ \text{A-A-G} \end{array}$ aramentum = $\begin{array}{c} \text{C} \text{ } \text{ } \text{ } \\ \text{A-A-G} \end{array}$ aramentum

So aragentum = argentum, calefacio = calfacio.

11. $\begin{array}{c} \text{C} \text{ } \text{ } \text{ } \\ \text{A-G} \end{array}$ gnaro = $\begin{array}{c} \text{C} \text{ } \text{ } \text{ } \\ \text{A-G} \end{array}$ narro

So sucus = succus, buca = bucca, etc.

12. $\begin{array}{c} \text{C} \text{ } \text{ } \text{ } \\ \text{A-A-G} \end{array}$ Iupater = $\begin{array}{c} \text{C} \text{ } \text{ } \text{ } \\ \text{A-G} \end{array}$ Iuppiter = $\begin{array}{c} \text{C} \text{ } \text{ } \text{ } \\ \text{A-O-G} \end{array}$ Iuppiter

Thus throughout the length and breadth of Italico-Keltic idiom the crushing effect of the double-accent reveals itself in all the phenomena of structural correption and reduction.

Accordingly, we may formulate the tripudic principle of accentual correption and reduction as follows : —

The explosive aggressiveness of the Italico-Keltic acute stress A tends constantly to its resolution or reduplication, so that the long time-beat A (*longum tempus*) will resolve itself into two short time-beats a-a (*brevia tempora*), and thus invading any subsequent element, whether accented or not, snatch it within the correptive zone of the short time-beats, where the phenomena of rhythmic, quantitative, qualitative, and structural reduction ensue.

Therefore, against the hollow pragmatism of hellenizing orthodoxy, with its belabored fictions of "Penultimate Law," "Prehistoric Initial Accent," "Quantitative Rhythm," "Metrical Prose and Clauselgesetze," "Syncope," "Vowel Weakening," "Loss of Ending," "Caesural Laws," "Necessary Coincidence of Accent and Ictus," "Accidental Coincidence of Accent and Ictus," "Iambic Law," "Nemp'," "Und'," "Ind'," "Quipp'," "Ill'," "Ill'c," "Ill'd," "Ist'c," and all the rest of the piled-up rubbish of "Forschungen," "Studien," and "Abhandlungen," we must assert the Italico-Keltic reduplicating acute stress as the true scientific basis for the reconstitution of the sciences of Italico-Keltic phonology, morphology, and rhythm.

7. Some Athenian Ideas of Humanity, by Professor Charles Burton Gulick, of Harvard University.

Pausanias, in commenting on the altar to Ἑλεος in the market-place at Athens (I, 17, 1), calls attention to the singular humaneness of the Athenian character, distinguishing them above all other races. The same testimony had been rendered by Lysias in the speech for the Cripple. The Athenians were the special heirs of the Ionians in kindliness, courtliness, and delicacy ; and the special Athenian guardianship of the Homeric poems after the age of Pisistratus has other significance, and displays itself in more ways, than the purely textual. The attributes of their humanity are : (1) Tenderness toward children. All the dramatists, even Aristophanes, but especially Euripides, might be cited in proof. There are, of course, no statistics obtainable, but it is not proved that Athenians were given as much to the exposure of infants as other Greeks. If later it became more frequent, the increase of metics may account for it. (2) Friendly and even familiar

bearing toward slaves, which contrasted with the Spartan treatment of them, and was remarked by the Romans with disapproval. The Athenians were extraordinarily tolerant of *παρρησία* among slaves. (3) Public provision for certain classes of cripples, rudimentary as it was, and partially explained by the notion of the family-state, had, nevertheless, its foundation in feelings of humanity. (4) Alms-giving ought to be supplemented by kind words. To toss a coin to a beggar with curses on his importunity is "sprinkling wormwood on Attic honey." (5) Conventional courtesy was more common than has been thought, and Plutarch's contrast of Athenians and Spartans in this regard, unfavorable to the Athenians, may be modified. The difference between courtesy springing from hearty sympathy and courtly words intended for sinister effect is clearly apprehended, *e.g.* by Demosthenes.

It has often been said that the Athenians had no word expressing the whole content of the Latin *humanitas* (Lord Bacon, Max Schneidewin, Reitzenstein, perhaps Zielinski). Yet, on the ethical side, there is an approximation to it in the words *ἀνθρώπος* and *μονότροπος* as early as the fifth century; and in the fourth, Demosthenes rebukes the discourtesy of Aeschines and his brutal disregard of the external circumstances that hampered Demosthenes by an appeal to what is *ἀνθρωπινώτερον*. These words sum up the Greek and specifically Athenian notion that there is something inherent in man, *qua* man, which distinguishes him from both gods and beasts in respect of kindliness. On the intellectual side, Euripides goes a step farther, joining the quality of forgiveness with the endowment of wisdom, which is man's peculiar prerogative. The Athenians of and after the Periclean age were thoroughly conscious of their superiority in the qualities here outlined. Pericles (*Funeral Oration*), Socrates, Euripides, Sophocles (in less measure), Aristophanes, Lysias, Isocrates, Demosthenes, have, in one way or another, voiced the claim. Naturally the intellectual element in the conception of the humane is slight at first. The provincialism of political ambition in the fifth century was unfavorable to it. In the fourth century the loss of national independence and the general discrediting of local standards and beliefs led to cosmopolitanism and a broader view of the claims of all humanity, even outside the Hellenic circle. But the word chosen to express this wider scope of the cultivated man was the word already in use for the local, provincial system of education — *παιδεία*. The *παιδευθείς* now assumes all the attributes of the genuinely

humane man. He is opposed to the ἀπαίδευτος and the ἀγροῖκος in knowledge, liberality, wit, affability, mercy, delicacy, courtesy. He is willing to concede virtue and even greatness in other races and individuals lowlier than himself. At the same time, his Greek consciousness of superiority is conducive to class feeling. He is apt to use his wealth—for he must be wealthy—in retired seclusion for study in the country. Such an existence, the ideal of the Scipionic circle of humanists, is already conceived on Greek soil in the fourth century. What if no Greek word so convenient as *humanitas* can be cited? The ideal is already there.

8. Seneca the Philosopher in the Middle Ages and the Early Renaissance, by Prof. Richard Mott Gummere, of Haverford College.¹

When we reach the era of the Church Fathers, we find that the Seneca tradition changes from one of criticism to one of warm welcome. The Fathers desire as many connecting links as possible, in order to join hands with the old order, and win converts from the educated classes. The lapse of time had nullified partisanship and political differences. The criterion is one of religion; the Fathers did not care whether the style was orthodox or not.

The allusions, in Seneca's *Letters* alone, to a single deity would be sufficient to establish common ground with the Church (see R. L. Ottley, *Christian Ideas and Ideals*, pp. 17, 76, 126, and 138). Compare, for example, Lactantius, *Inst. Div.* 1, 5, and the opening words of the *de Providentia*, an idea which begins in Job and the Psalms and continues down through Fénelon and the great French preachers.

It was Seneca's modern note which appealed to the Christian writers. Perhaps that is why they passed over the heads of men like Epictetus, selecting Seneca as their advocate in the foreign ranks.

Boethius evidently did not care for Seneca, although his debt to him may be greater than he will admit. He dislikes "the Epicurean herd, the Stoics, and the rest," *Cons. Phil.* 1, pr. 3 (see also 1, pr. 1). Dante puts Seneca in Limbo, along with the good poets and teachers of pagan times—Orpheus, Zeno, Hippocrates, and Tullius (*Inf.* iv, 141). This Seneca means to Dante Lucius Annaeus, author of all the works except the tragedies; the confusion between the

¹ Since the preparation of this paper, a valuable contribution to the subject has appeared in W. C. Summers's edition of Seneca's *Selected Letters*, Introduction, pp. 96 ff.

father and the son existing down through Petrarch's time (see Paget Toynbee, *Dante Studies and Researches*, pp. 150-156; and E. Moore, *Studies in Dante*, 1st Series, pp. 14 ff. and 288 ff.). Dante's attitude is therefore nearer that of the Fathers than Boethius'. Seneca cannot be among those fully blest, because he was a pagan.

Seneca, however, had been a familiar figure well before Dante's time. The prevalence of ninth- and tenth-century Mss. would indicate a special interest at that period. And Roger Bacon, in his *Opus Tertium* (see J. E. Sandys, *Hist. Class. Schol.* 1, 569), complains of the difficulty of purchasing editions of such standard authors as Aristotle, Avicenna, Seneca, Cicero, "and other ancients." Grosseteste, too, Bishop of Lincoln, when hesitating as to the advisability of making a journey to Rome, concludes for the affirmative, refusing to be numbered "with the swimmers of whom Seneca says that they are carried along by the current" (see Stevenson, *Life of G.*, pp. 91 ff.).

Even Thomas Aquinas couples Seneca with St. Augustine (*Epp.* 88, 36: plus scire quam sit satis intemperantiae est, with *Conf.* x, 35, 54: curiosa cupiditas nomine cognitionis et scientiae palliata), maintaining that a well-controlled desire for knowledge (*studiositas*) is superior to excessive heaping up of information (*curiositas*).

Petrarch reflects Seneca as fully as any author who can be found. Though he does not lean upon him for support, as does Montaigne, yet we cannot read even two or three pages of his Latin works — especially the *de Remediis Utriusque Fortunae* — without finding suggestive reminiscences. He follows the fashion in confusing Seneca *père* with Seneca *fils* on many occasions. But he knows his author from cover to cover, and loves him intelligently. The first library at Vaucluse contained two copies of "Ad Lucillum" (De Nolhac, *Pétrarque et l'Humanisme*, II, 294). The catalogue is even introduced by a motto based upon Seneca (*Epp.* 2, 5): *peculiares ad religionem non transfuga sed explorator, transire soleo*. And in his Ms. notes, written in a copy of Vergil, the Seneca references outnumber those of any writer except Vergil himself (De Nolhac, *op. cit.* I, 157 f.). His letters are modelled upon those of Seneca rather than upon Cicero's, although he professes admiration for Cicero as first of Latin prosemen. Petrarch's estimate of Seneca is therefore interesting and valuable. Through his agency Seneca becomes a classic and remains so.

Chaucer, who may have made the acquaintance of Petrarch, the "worthy clerke," has many allusions to Seneca. While some of

these, as was the case with the Italian, may be confusions with such as the *Catonis Disticha* and the *Syri Sententiae*, it is safe enough to assume that Chaucer was familiar with the works of Seneca. And it is significant that all these allusions occur in the *Canterbury Tales*. (See Lounsbury, "Learning of Chaucer," *Studies*, II, 249 ff.; and Skeat, *Chaucer*, VI, Introd. 101.) If Chaucer was familiar with Seneca at first hand, it is not surprising; if, on the other hand, he picked Seneca up as he found him in the mouths or in the works of others, it bears witness all the more to Seneca's influence in the period immediately following the Middle Ages. A certain kind of phrase had come to be a *Senek*, as a grammar came to be a *Donet* (cf. Skeat, II, 7 and 421). Compare, for example, *Cant. Tales* B. 16 ff. with Sen. *Epp.* I; *C. T.* B. 2181 ff. with *Ep.* 63; *C. T.* C. 492 with *Ep.* 83; *C. T.* I. 759 with *Ep.* 47. These are among the references, which number some nine. The preponderating references in the *Tale of Melibeus*, which was spoken by Chaucer himself, perhaps indicate that the philosopher, with his keen psychological penetration, touched a sympathetic chord in Chaucer, as he did in Petrarch.

We have, therefore, Petrarch, "the first modern man," in unison with the apostle of new thought in Rome, and the first great English poet. All three are characterized by a certain freshness of outlook.

9. Protases — Category *vs.* Fact, by Professor Karl P. Harrington, of Wesleyan University.

Categories are often accepted thoughtlessly. Terms obscure facts. This is the case in the treatment of protases by the Latin grammarians.

1. If the schoolmen, in treating protases, are frequently vague, arbitrary, or incorrect, how difficult must be the subject for the schoolboy!

2. Recent grammars and beginners' books abundantly illustrate such faulty classification.

3. Certain types of protasis are seldom duly emphasized in existing classifications: —

(a) Protases implying actual fulfilment. Example: about one third of those occurring in Cic. *in Cat.* I are of this type.

(b) Those implying non-fulfilment, expressed by a primary tense of the subjunctive. Examples: not merely in "early Latin," but also in Lucretius, Catullus, Vergil, etc.

(c) Those of a general nature. Example: Lucr. I, 515.

4. Hence the unchallenged classification in *PAPA*, xxxvi, xlii, is reiterated.

10. A Suggested Restoration of *Oedipus Tyrannus*, 198–199, by Professor J. E. Harry, of the University of Cincinnati.

These lines, read in the light of the context, show that we have not here to do with *νύξ* at all. The poet is thinking of Ares, and of Ares alone. Ares, the Destroyer, is the first word and keynote of the whole passage — this dread god is held up as the chief object of thought, and without interruption, through the whole strophe. Hence *τόν* immediately after *ἔρχεται*. The chorus desires the removal of the pest to the farthest limits of the world — or his death by the thunderbolt of Zeus.

The subject of *ἀφῆ* is Ares. The sentence has been shaken to pieces by the unfortunate sequence *εἰτινεξαφῆ*, from which a *νύξ* has been generated from *νεξ*, and when the substantive came into being, it naturally attached itself to the juxtaposed *ἀφῆ*, and a readjustment of the other words in the two verses became absolutely necessary.

The original object of the verb *ἀφῆ* lurks in the *τέλη* of Bodl. Barocc. 66, for Ares naturally discharged *βέλη* in his attack on the afflicted Thebans, as Apollo in the first book of the *Iliad*, where even the god of light, *νυκτὶ ἐοικώς*, appears in the capacity of a god of destruction. The missiles of Apollo kept coming against the Achaeans nine days (*ἐννῆμαρ*), whereas against the Thebans *ἐπ' ἡμαρ ἔρχεται*, *all day long*, or *quotidie*. Hence I should read

*βέλη γὰρ εἴ τιν' ἐξαφῆ,
ταῦτ' ἐπ' ἡμαρ ἔρχεται.*

This paper will be published in full elsewhere.

11. Emendations and New Interpretations in the *Ajax* and *Electra*, by Professor Harry.

1. *Ajax*, 869. At least a dozen emendations have been proposed. I believe we have the words substantially as Sophocles wrote them, even to the accent on the last syllable of the leading verb.

One division of the chorus has just entered, after a fruitless search for the body of Ajax, and here, as in another drama of Sophocles (Fr. 154), could aptly say : —

τίς γάρ με μόχθος οὐκ ἐπεστάτει ;

and then continue with the words in our text —

πόνος πόνῳ πόνον φέρει ·
 πᾶ πᾶ
 πᾶ γὰρ οὐκ ἔβαν ἐγώ;
 κοῦδεις ἐπιστατεῖ με συμμαθεῖν τόπος.

“Jeden Ort habe ich besucht, und kein Ort tritt mir vor Auge, der mir Mitwissen gönnte.” The τόπος referred to (cp. 657) is the one which holds the hero’s body. This locus *knows*. If the mariners can find it, they will share in that knowledge; cp. 914.

2. *Electra*, 610–611. In spite of the multitude of interpretations offered, this “puzzling passage” means simply: ὁρῶ μένει χρωμένην · εἰ δὲ σὺν δίκη χρήται, οὐδὲν φροντίζει. If we transfer the final letter of μένος to the following word, we secure two trimeters, clear in meaning as well as in construction: —

ὁρῶ μένει συνοῦσαν · εἰ δὲ σὺν δίκη
 ξύνεστι, τοῦδε φροντίδ’ οὐκέτ’ εἰσορῶ.

This is precisely the kind of a statement we should expect from the traditional chorus. *Electra* must be conceived as fierce as the Furies (Aesch. *Eum.* 840, 873), as savage as the horses of Diomed, or as eager for the fray as the “Mutschnaubende” warriors of the *Iliad*, if πνέουσαν be retained — for μένος πνέων is used in no other sense; and, further, the phrase is not found elsewhere in Sophocles. When σ was detached from συνοῦσαν (forming μένεις, that is, μένος), the truncated participle νοῦσαν (becoming πνοῦσαν) generated an ε after ν, *metri gratia*, and also to conform in orthography with the traditional phrase μένος πνέουσαν.

12. The Painting of the Crow and Two Vultures in Plautus’ *Mostellaria*, 832 ff., by Professor George Dwight Kellogg, of Princeton University.

Uiden pictum, ubi ludificat una cornix uoltorios duos?

The point of the joke is architectural. Tranio has shown off the *vestibulum* and the *postes*; he now points to the ὑπέρθυρον. It is not unlikely that some of the architectural details were painted on a background (cf. A. Müller, “Dekoration bei pantomimischen Aufführungen,” *Philol.* LXVII, 316–318). The Greek original of this scene perhaps contained the words κορώνη . . . ὑπ’ ἀετούς. The latter referring to the pediment may bear the meaning of *vultures*. (Thompson, *A Glossary of Greek Birds*, pp. 1–10, states that ἀετός is generic, and

cites a dozen cases where the *vulture* is meant; Aristotle, *H. A.* ix, 32 suggests the habit of the Griffon Vulture.) Two Greek vulture names are compounded from αἰετός: ὑπαίετος and ὑφαιέτος. There might have been a pun on ὑπ' αἰετός, and if the pediment were a sorry affair, *uolturius* is not a bad παρὰ προσδοκίαν. κορώνη = crow, I would refer to the *cornice*. The Latin *corona* (cf. Vitruv. iii, 5, 15), 'cornice,' is but a transliteration of κορώνη; *cornix* is its transliteration. That *cornix* = 'cornice' does not happen to occur elsewhere in Latin is not strange; *aquilae* = αἰετοί = 'pediment' (?) occurs only once, Tac. *Hist.* iii, 71; but cf. Ital. *cornice*, Fr. *corniche*, implying a VL *cornix*, while Lat. *corona* = 'cornice' implies a Greek κορώνη = 'cornice.' The plural αἰετοί = αἰέτωμα is well attested; cf. *IG*, ii, 1054, 40; cf. Ebert, *Fachausdrücke des gr. Bauhandwerks*, Würzburg, 1910, p. 33. Even if the details were in relief, we should remember that they were also decorated with painting.

Starting from Vitruv. iii, 5, 12, Rose (insuper coronas simae, quas Graeci ἐπαιετίδας dicunt, faciendae sunt), we might perhaps think of a more recondite word-play on ἐπαιετίδας and an hypothetical ὑπαιετίδας = 'vultures.' We might even fancy a παίσασα (aor. ptc. from either παίω or παίζω) corresponding to *ludificat*. The triple joke would be: "Look at the cornice striking the sorry pediment" (or possibly "the painted sima-moulding"); or "Look at the crow mocking two vultures"; or, satirically, "Look at me, the clever Tranio, mocking these rapacious old men." According to Ebert (*op. cit.* p. 16), θρανίον may have the meaning of 'ein schwaches Gesims,' or 'cornice,' and "Tranio" has been derived from θρανίον by Bergk (*Opusc.* i, 208) and Schmidt (*Hermes*, xxxvii, p. 369), though in another meaning. Also, αἰέτωμα = τύπανον (another form, τύπανον). With this cf. Aristotle, *H. A.* ix, 1, 609, of an otherwise unknown bird, τύπανος: ἀποκτείνει ἢ κορώνη τὸν καλούμενον τύπανον. Aelian, *V. H.* xv, 22, refers to the instinctive enmity of the κορώνη and αἰετός.

But some one may object that in vss. 833-836 Tranio speaks of the crow as standing between the two vultures:—

nam inter uolturius duos

cornix astat: ea uolturius duo uicissim uellicat.

Quaeso huc ad me specta, cornicem ut conspiciere possies.

To this objection I would make a triple answer: Tranio may (in the Latin) be elaborating the satirical reference in his previous joke, audaciously teasing the old men; or an easy brace of still different Greek puns may have been translatable into Latin or permissible in

case the audience knew some Greek; or it may be that Plautus missed the point of his Greek original. Of course the "stage-business" which would occur during this dialogue would add to the mystification of the old men and at the same time enlighten the audience. This I understand to be as follows: Tranio, after having stood off some distance from the columned portico, in order to show off the cornice and pediment of the *ὑπέρθυρον*, now enters the portico and seizes the door handle, while Theopropides remains below. Strangely enough, the latch, or handle, of a door, from its hooked shape, was called in Greek a "crow," *κορώνη* (Hom. *α* 441, Pollux, VII, 107, 111); also *κόραξ* (cf. Posidippus, *Galates*, fr. 1, p. 515 M. *κόρακι κλείεθ' ἡ θύρα* (ap. Pollux, VII, 111 *ἦν Ὀμηρος κορώνην λέγει, νῦν κόρακα καλοῦσι, καὶ Πασεῖδιππος ἐν Γαλάτῃ ὁ νέος κωμικός*, etc.). Moreover, the valves of a door were often furnished with rings, *κίρκοι*, partly for ornament, partly for easy closing of the doors (cf. Smith, *Dict. of G. and R. Antiq.* 1, 987 s.v. *Janua*). But *κίρκος* also means 'hawk' (i.e. *ἰέραξ*), a rapacious bird which the crows, *κορώναι*, were fond of attacking. Cf. Aristoph. *Eq.* 1051-1052: *μὴ πειθοῦ· φθονεραὶ γὰρ ἐπικρώζουσι κορώναι ἀλλ' ἰέρακα φιλεῖ*. The *κορώνη*, or *κόραξ*, the hooked handle by which the door could be unfastened, would have stood between the ornamental *κίρκοι* on the front of the two doors. Perhaps, as in the case of our modern stage scenery, the handle and rings were painted on the doors. Tranio himself, as, with one hand on the *κόραξ*, he rattled or pretended to rattle the *κίρκοι*, could truthfully say: *quaeso huc ad me specta, cornicem ut conspiciere possies*. "I see no crow there," replies the old man. "But look at yourselves," retorts Tranio; "since you can't see the crow, if so be you can see the vultures!" "To have done with you for good and all then," testily continues Theopropides, "I do not see here any painted bird." He had seen the cornice and the pediment, the cornice and the sima-moulding, as well as the handle and the (painted?) rings; but the eyes of his understanding were closed, so that he could not grasp the double meaning of the technical terms. He saw no painted bird.

But though this might have been possible in the Greek original, how was the Roman audience to follow it? Here we are in difficulty. Yet Plautus uses a wide range of Greek words in his plays. The Vulgar Latin gives evidence of a surprisingly large vocabulary of Greek loan-words. A Plautine audience might have seen *κόραξ* = 'handle' in *cornix*; and *κίρκοι* = 'rings' in *uolturios* repeated from v. 832;

it is not impossible that the VL also used *cornix* = 'hooked handle' (cf. *falx*, *fulcula*, 'hook,' and *falco* = 'hawk'; *ansa* = 'handle' would suggest *anser*, 'goose'). But perhaps, if the rings were only *painted*, the play may be on *uoltus* = 'painted face,' 'painting,' 'likeness' (Plin. *N. H.* xxxv, 2, 2), lurking in *uolturios*.

13. Note on *Haec ubi dicta agrestem pepulere*, Horace, *Sat.* II, 6, 97-98, by Professor R. G. Kent, of the University of Pennsylvania.

In this passage Horace tells the story of the city mouse and the country mouse. The former visited the countryman and found his fare poor and his abode rough. He invited him to come to the city with him, where he should find life more comfortable. Then follow the words (97-98) "*Haec ubi dicta | agrestem pepulere, domo levis exsilit,*" and they both set out. In this passage, editors, following Acron's "*dicta ipsa sollicitaverunt murem, ut domum suam desereret,*" without exception interpret *pepulere* as 'made an impression upon,' 'induced him to make up his mind to go to the city,' and some cite Cic. *de Off.* III, 41 in support of this. They must therefore translate, 'Since these words impressed the countryman,' or 'When these words had made *their* impression upon the countryman.' Either translation has a slight difficulty: *ubi* (temporal) is not elsewhere found in the meaning of 'since,' and 'made *their* impression' is rather a full meaning for the mere verb.

The possibility of another interpretation seems to have escaped the editors: 'When these words struck the farmer's ears,' equivalent merely to the prosaic "*Ubi agrestis haec verba audivit,*" but stated in a lively colloquial fashion according entirely with Horace's usual manner in the *Satires*. In support of this the following passages may be cited: —

Cic. *Or.* 177, quod cum animos hominum aurisque pepulisset.

Ps.-Sen. *Octav.* 72-73, Vox en nostras percultit aures | tristis alumnae.

Sen. *Herc. Fur.* 813 f. Postquam est ad oras Taenari ventum et nitor percussit oculos lucis ignotae novus.

ib. 415, Quod facinus aures pepulit?

Agam. 635, Tacitumque murmur percussit aures.

Phaed. 850, Quis fremitus aures flebilis pepulit meas?

Med. 116, Occidimus, aures pepulit hymenaeus meas.

Oed. 381-382, Neque ista, quae te pepulit, armenti gravis vox est.

Though *pepult* in Cic. *de Off.* III, 41 means 'impressed,' and *perculit* in *Verr.* II, 3, 132 (*haec te vox non perculit?*) means 'struck with consternation,' the passages cited amply prove the meaning 'struck (ears or eyes).' It is true that they are not in colloquial style nor in satire; but they are in passages of a rhetorical nature, where figures of speech abound — as they do also in popular speech, such as we have in the *Satires* of Horace. Furthermore, the *levis* of Horace indicates a thoughtlessness or lack of reflection upon the part of the country mouse that is rather more in keeping with the translation 'when these words struck the farmer's ears' than with the idea contained in 'when these words had made their due impression upon the countryman.'

I therefore propose this interpretation, 'When these words struck the farmer's ears, he leaped lightheartedly forth from his home,' for Horace's

Haec ubi dicta

Agrestem pepulere, domo levis exsilit.

14. References to Painting and Literature in Plautus and Terence, by Professor Charles Knapp, of Columbia University.

The shorter portion of the paper, dealing with references to painting, was an elaboration of a previous discussion of the subject by the author in a note on Plautus, *Mo.* 832–852, in *The Classical Review*, xx, 396–397. There was a much fuller examination of the *Mostellaria* passage; new points were discussed, such as the imaginary location of the imaginary painting, and problems growing out of that query, e.g. the external decoration of public and private buildings at Athens and at Rome.

The other passages which involve references to painting were considered at greater length than in the author's previous paper. Thus, for the pictures in *Cap.* 998–1000 reference was made to Lindsay's note, in his *editio maior*, on 998. With *Ep.* 620 ff., especially 626, *As.* 548 ff. was compared; it was argued that *inductor*, in *As.* 551, is wrongly interpreted both by Georges and by Lewis and Short as 'scourger'; the true sense is *pictor*, 'painter'; cf. *huic picturae quater colorem induxit*, Pliny, *H. N.* xxxv, 102: *pariete siccato cera Punica cum oleo liquefacta candens saetis inducatur*, id. xxxiii, 122. See also Naudet on Plautus, *l.c.*

Various by-questions received attention. Thus, the name *Pinacium* in *St.* 270 ff. suggested a brief discussion of 'redende Namen' in

Plautus (cf. the explanations of *Gelasimus* in *St.* 174 ff. and of *Miccotrogus*, ib. 242). Other pertinent places noted by the author are *Ba.* 240, 283-285, 362, 687-688, *Cap.* 724-726, *Ci.* 466, *Cu.* 414 ff., *Mi.* 289, 330, 494, *Pe.* 120, 506, 624-625, *Poe.* 886, *Ps.* 229, 585 (see Morris's note), 653-655, 712, 736, *Ru.* 657 (if Sonnenschein's note is right), *St.* 630-631, *Tru.* 77-78 a. See also C. J. Mendelsohn's *Studies in the Word-Play in Plautus* (a University of Pennsylvania dissertation, 1907), 8 ff.

In connection with *Men.* 141 ff. was cited Brix's note on 143. Plautus' story here of a rape of Adonis by Venus has no counterpart in art or literature; see Brix, *l.c.*, and Dümmler in Pauly-Wissowa, I, 391-392. No doubt Plautus, for comic effect, intentionally perverted the common tale.

As. 746 ff., especially 761 ff., with its reference to encaustic painting, was carefully discussed. With 767 was compared verse 6 of Naevius' famous account of the flirt: cum alio cantat, at tamen alii suo dat digito literas.

To the Romans of Plautus' day, then, references to fresco painting and portrait painting were entirely intelligible. Again, aside from references to portrait painting and to Apelles and Zeuxis, the themes of the paintings in Plautus and Terence all come from mythology; we have Venus and Adonis, Jupiter and Danae (see the fine passage, *Eun.* 581-590), Ganymede and the eagle, and scenes from the underworld. These themes belonged preëminently to the Greece of Alexander's time; they are the themes of the frescoes at Pompeii, which have been traced back in large part to Alexandria (cf. Mau-Kelsey, *Pompeii*, 474, and the fine discussion, based on Helbig, in Boissier's *Rome and Pompeii*, as translated by Fisher, 370-419); they are the themes, finally, of certain departments of literature, represented, *e.g.*, by Ovid (Boissier, *l.c.*). Only one passage in Terence (the best of all, however) bears on the subject. Here again Terence is true to his art, in excluding matter not very intimately connected with his play (in the *Eunuchus* the passage 581-590 helps wonderfully; it is a complete, if not very moral or noble, extenuation of the wrong done by Chaerea to the girl, a *civis Attica*). Cf. Knapp, *Classical Philology*, II, 5, note, for similar care by Terence in matters geographical.

The words *describo*, *pingo*, *depingo*, *pictor*, *pictura* were studied, finally, and some light derived from them.

In the second and larger part of the paper the term literature was used in a wide sense. The allusions considered here are mostly to

Greek literary or quasi-literary matters, though there is a surprising amount of material bearing more or less directly on Latin literature rather than on Greek. The references were grouped into two main classes, one dealing with allusions to the stories forming so large a part of Greek (dramatic) literature, the other with allusions to literary works or literary passages which in general are not specifically named.

In both classes the allusion is commonly employed for purposes of parody. The effectiveness of the parody, again, is greatly enhanced by the fact that it is commonly put into the mouth of a slave. In *The Ancient Editions of Plautus*, 48, note e, Professor Lindsay suggested that a question worth investigating is, How far does Plautus suit his language, his meter, and perhaps his prosody to his characters? Another question is raised by this paper: How far does Plautus, to gain comic effect, fail to fit his language, etc., to his characters, by making them speak of things of which, one would say, they would not naturally speak at all? Compare Professor T. G. Tucker's remark, in his note on Aristophanes, *Ranae*, 554, that the Greek comic writers do not make vulgar people talk vulgar Attic. Finally, the parodic allusions to Greek stories come very frequently in soliloquies by entering characters.

Sometimes the two classes of allusions stand in closest relation. Thus, there are numerous allusions to the story of the Trojan War and the various matters contained in the *Iliad* and the Cyclic Poems, especially the latter. In *Ba.* 925-978 there is an elaborate parody of all these writings, and — the author was convinced — of Latin tragedies as well. Here, in a word, Latin and Greek works both were in Plautus' mind. In Plautus' time the Roman belief in the Trojan-Roman story was first securely established; see e.g. Nettleship, *The Story of Aeneas' Wanderings*, in Conington's Vergil⁴, II, l-lII. Witness the plays written by the Roman tragic writers on the Trojan story; see e.g. Ribbeck, *Römische Dichtung*², I, 17, 20, 29, *Römische Tragödie*, 684; Sellar, *Roman Poets of the Republic*, 85; Duff, *A Literary History of Rome*, 125, 128, 142. To the madness of Ajax there are several references. *Ci.* 640-641 is a parody on the suicide of Ajax (recall the *Ajax Mastigophoros* of Livius Andronicus and the *Ajax* of Sophocles; recall, too, Augustus' account of the fate of his *Ajax*, Suetonius, *Aug.* 85).

These and similar passages — the parodies of scenes in tragedies in which some one goes mad (*Men.* 828-875, *Mer.* 830-850, especially 930 ff., *Cap.* 562, 594-616) — the author connected with certain

characteristics of Ennius' tragedy; thus, Ennius' *Aiix*, *Eumenides*, and *Athamas* all had to do with some form of mental derangement. Compare also, from the *Alexander*, Ennius, Trag. Frag. 48-53 (Ribbeck). *Ba.* 933 reminds one strongly of Ennius, Trag. Frag. 81 (Ribbeck). May not Plautus be parodying Ennius here? He mentions an *Achilles Aristarchi*, supposed to be Ennius', in *Poenulus*, Prol. 1 ff. (if that prologue is Plautine. Scholars are less prone than formerly to deny Plautine authorship of the prologues).

Vahlen, *Ennius*², pages xxi-xxii, could cite but little to prove that Ennius was known to Plautus. The author of this paper was convinced that he could show knowledge of Ennius in various passages of Plautus. In that event, we have light on two important matters: (a) Plautus' relation to Ennius; (b) Ennius' fame in his own time, a fame which, so far as the work of Plautus goes, was antecedent entirely or largely to the composition, or at least to the publication, of the *Annales*.

One more preliminary point. The words *pingo*, *pictura*, *describo*, *graphicus*, *poema*, *poeta* were studied, as throwing light on the general theme. In *A.J.P.* xxvi, 4-5, Professor Sihler held that in certain passages of Plautus (*As.* 746 ff., *Cas.* 860 f., *Ps.* 401-405) *poeta* does not mean 'poet' but *scriba*, 'a writer in the widest sense,' or even 'a notary' or 'composer of current forms of civil law.' This view is wrong; it fails, among other things, to take account of the burlesque tone of the passage involved, of *As.* 174, of the rôle played by literature in Plautus, and of the fact that after Naevius' use of *poeta* the word could hardly mean anything but 'poet,' whether in complimentary sense or the reverse. Indeed, the author was inclined to see in the Plautine passage a parody of Naevius' application of the word to himself. Recall the allusion in *Mi.* 210-212 to Naevius' imprisonment. Plautus did not, as was once believed, keep himself wholly aloof from contemporary life. *Cu.* 592-593 clearly shows what Plautus meant by *poeta*. In *As.* 174 *poemata* = 'poems,' 'literary creations'; these are contrasted with two forms of the plastic art.

The paper then sought to collect all references to literature in the plays. First were grouped together allusions to historical personages, because the ultimate source of such allusions was bookish: Agathocles (see *Men.* 407 ff.), Alexander the Great, Antiochus, Attalus, Darius, Hiero, Iason, Liparo, Lycurgus, Philippus, Phintia, Pyrrhus, Seleucus, Stratoniceus are named. Next came references to the stories that form so large a part of Greek (dramatic) literature, arranged, for

convenience, in the alphabetical order of story-titles and theme-titles : Acheron and Orcus (some references here are of importance), Aeacus, Aiax, Alcumeus, Alcumena (the *Alcumena Euripidi* of *Ru.* 83 was specially discussed ; it was suggested that *Alcumeus*, the name of a famous madman, referred to in *Cap.* 562, might well be read for *Alcumena* here ; the word fits the meter and would be intelligible ; no one has yet succeeded in explaining *Alcumena* here), Argus (Io), Bacchae (there are points of contact between Plautus and the *Bacchae* of Euripides), Bellerophon, Circe, Danaides, Dirce, Eurydice-Orpheus, Ganymedes, Geryones, Hercules (striking references), Homer and the Cyclic Poets (allusions to the stories of Achilles, Alexander, Autolycus, Calchas, Hecuba, Hector, Iphigenia, Nestor, Penelope, Talthybius, Ulixes ; here especially *Ba.* 925-978 is to be reckoned with, a passage full to overflowing with allusions to the Trojan Cycle of stories, far too many to be named here), Medea, Pelias, Oedipus, Nerio, Omphale, Pentheus, Phaon, Ops, Philomela, Progne, Porthaon, Rhadamanthus, Sibylla, Sisyphus, Socrates, Solon, Thales (all the references to philosophy and philosophers are in parodies or in parodic tone ; cf. *Ps.* 464-465, *As.* 598-600, *Ba.* 120-124, *Cap.* 274-276, *Ru.* 986, 1003, *Mer.* 147-148, *Ps.* 974, Reid, *Academica*, 23. For a reference to Thales in Greek comedy see Aristophanes, *Aves*, 1010, with Van Leeuwen's note. For a sarcastic reference in Greek to philosophy see *Anabasis*, II, I, 13), Tereus, Thyestes, etc.

Writers of plays in ancient times — Aristophanes no less than Plautus — seem to have been keenly conscious always that they were but writing plays. Hence they refer often enough to matters of the drama, stage setting, etc. In several places Plautus tells his audience he will not let the play become too long ; see *Ps. Prol.*, 387-388, *Cas.* 1004 ff., *Mer.* 1003 ff., and, perhaps, *Cas.* 1012 ff., *Ci.* 782 ff. A normal play contained about 1000 verses. There are allusions to tragedy, both within and without the prologues. So Plautus girds at the practice whereby in tragedies deities recite what they have done for mortals ; cf. *Am.* 41-45. *Am.* 52-63 and *Cap.* 58-66 show, beside other things, how much comedy was preferred to tragedy. *Am.* 52-63, again, suggests that comedy belongs in its themes to the sphere of common, everyday life ; cf. Horace, *Serm.* I, 4, 40-62, especially 45-46, and Cicero, *Orator*, 67, cited by Wickham on Horace, *Serm.* I, 4, 42. *Am.* 91-93 contains a clear mocking reference to some recent play ; compare Terence's allusions to recent plays by Luscius, *Hau.* 30-34, *Ph.* 6-8.

A close study of the words *comoedia* and *tragoedia*, *comicus*, *tragicus*, *comice*, etc., throughout the plays gave some interesting results. They occur outside the prologues, so that the passages in which they appear in the prologues themselves become available. See, e.g., *Mo.* 1149-1151, *Ps.* 1081, 1239 ff. (for the situation derided here see *Mo.* 1064 ff.), *Tr.* 705-706, *Ru.* 1249 ff. In the plays, then, there are clear-cut allusions to other comedies as well as to tragedies. The author held that by these passages the Roman audiences would naturally be reminded of Latin, rather than of Greek, plays; hence we have here allusions to Latin, not to Greek, literature, or at least not to Greek literature to the exclusion of Latin. In *Cu.* 591-592 we have, *Antiquom poetam audivi scripsisse in tragoedia*, etc. Cf., also, *Am.* 984-990 for mocking allusion to scenes in comedy (e.g. *Cap.* 778, 788 ff., *Hau.* 30 ff.). *Mer.* 3-8 girds at comedies, presumably Roman, though the practice referred to occurs far more in extant Greek and Roman tragedies than in Roman comedies. The author could here quote only *Ad.* 789-790 from Roman comedy as directly pertinent. From tragedy he cited Euripides, *Medea*, 57-58 (see Allen and Earle *ad loc.* The author thought Professor Earle wrong; there is no parody in Euripides, nor in Sophocles, *Ant.* 17-18). Less directly pertinent, but still in point, are Ennius, *Trag. Frag.* 231-232, *Ru.* 204 ff., Cicero, *de Oratore*, III, 214, 217, 218, *pro Murena*, 88, Quintilian, XI, 3, 115; these passages show how conventional, both on and off the stage, was the thing Charinus had in mind in *Merc.* 3 ff.; they show, too, what a splendid target for burlesque and parody it offered, and how readily the audience would catch the parody.

In *Ru.* 533-536 there is a direct reference to the *Fabulae Atellanæ* (cf. especially, *quid si aliquo ad ludos me pro manduco locem?* In Plautus, as elsewhere, *ludi* without an adjective = *ludi scaenici*). In *Ba.* 1087 ff. *buccones* makes one think again of the *Fabulae Atellanæ*.

In several of the prologues reference is made to Plautus; some of these references may be due to Plautus himself. Terence in his prologues refers *passim* to himself; he also refers, as every one knows, to a contemporary whom he does not name. His defence of the practice of *contaminatio* is well known; in this he names Naevius, Plautus, Ennius; *Ad.* 6-11 throws interesting light on the ethics of play-writing in Terence's time. Caecilius is named once, and reference is made to the failure of his earlier plays. The prologues show, too, that part of the quarrel between Terence and his contemporaries was

over the extent to which the playwright should carry his reproduction of his Greek originals; see especially *And.* 18-21. Ribbeck, *Comico-rum Romanorum Fragmenta*, 1873, following Vopiscus, *de Numeriano*, 13, put *Lepus tute es, pulpamentum quaeris*, got from *Eun.* 420 ff., among the comic fragments of Livius Andronicus. In his *Römische Dichtung*² (1894), I, 18, he still held that Terence was girding at Livius. So Schanz³ (1907), § 24, p. 58. Fabia on *Eun.* 426 doubts Vopiscus' testimony; so, too, do I. The *milites* in Plautus and Terence are not given to uttering *vetera dicta*, as Vopiscus asserts.

The last division of the paper was concerned with this question: Are there any passages in Plautus and Terence, aside from those already noted, in which the author has a specific Greek or Latin passage in mind? This is a difficult inquiry, and sure results will not often be obtainable. The paper dealt with apparent reminiscences of Homer, Euripides (and Xenophon). Reference may be made here to a suggestion made by Mr. W. P. Dickey, in a paper entitled "On Delays before *Ἀναγνώρισις* in Greek Tragedy" (*Proceedings of the American Academy of Arts and Sciences*, XLIII, 459-471, footnote 31), that the *ἀναγνώρισις* in the *Rudens* is modelled on that in the *Ion*.

Finally the matter of parody was taken up in systematic fashion. Of parody there is little, of paratragedia much, very much, in Plautus; there is little or none of either in Terence. The question was touched on by Leo, *Plautinische Forschungen*, 119 ff., but very inadequately. It well repays closest study. Two examples must suffice. In *As.* 636, Argyrippus adulescens, beside himself for lack of money, cries: Videtin viginti minae quid pollent quidve possunt? To one who has made the investigations called for by this paper it seems entirely possible that this is a parody of Aristophanes, *Ranae*, 142, on the power of the two obols. *Ps.* 702-707 frankly reveals its own paratragedic character (cf. *paratragedat*, 707):—

Ps. Magnifice hominem compellabo. *CAL.* Quoia vox resonat? *Ps.* Io, | Io te, te, turanne, te, te ego, qui imperitas Pseudolo, | quaero quoi ter trina triplicia, tribus modis tria gaudia, | artibus tribus tris demeritas dem laetitias, de tribus | fraude partas per malitiam, per dolum et fallacias . . . See Morris, *ad loc.* *Resonat* here deserves a note. *Sonat* is the word generally used in Plautus in such questions; Calidorus seems to be playing up to Pseudolus' lead. Again, the alliteration on *t* makes one think of Ennius' line,—

O Tite tute Tate tibi tanta, turanne, tulisti?

particularly since *turanne* occurs in both Plautus and Ennius. Could we be sure that Plautus did indeed have Ennius in mind, we should have interesting and valuable light on the composition and publication of the *Annales*.

15. The *Andromache* and the *Trachinians*, by Professor Grace Harriet Macurdy, of Vassar College.

The *Trachinians* has been generally recognized as the most Euripidean of the plays of Sophocles. Its relation to the *Mad Heracles*, the *Medea*, and the *Alcestis* has been shown by Wilamowitz, Dietrich, and the late Professor Earle. Its resemblances to the *Andromache* are striking in point of structure, plot, and language. The characters of Andromache and Deianira are depictions of the ideal wife and mother of the Periclean type. The Sophoclean play has many Euripidean traits, but is in the character of Deianira, and in the ethical charm of its style worthy of the great genius of Sophocles. The *Andromache* precedes the *Trachinians* in point of time. It is a *Tendenzschrift*, and the oldest criticism on it which we have is right in asserting that it is τῶν δευτέρων.

This paper will appear in full in the *Classical Review*.

16. Notes on Tacitus' *Histories*, by Professor Frank Gardner Moore, of Columbia University.

1, 69, Halm's text: *mitigavit. ut est mos, vulgus mutabile*, etc. (so Fisher). This passage, occurring in a lost quaternion of the Medici codex, and thus resting upon later Mss. only, has given rise to much controversy. C. Heraeus's reading, *mox, ut est vulgus* for *ut est mos, vulgus* (*mox* for *mos* being actually found in the cod. Budensis), was approved by Wölfflin (*Philologus*, xxvii (1868), 136 f.). W. Heraeus would prefer *mox vulgus, ut est*. Accepting as settled that a new sentence begins after *mitigavit*, and that the first word of the new sentence has been lost or mislaid, it seems to me far simpler to assume the loss of *tū* between *-avit* and *ut*, and read *Tum, ut est mos*, making no further change in the Ms. reading. Cf. *Ann.* xiii, 44, *Tum, ut adsolet in amore et ira*, etc. Sentences beginning with *Tum ut quisque* or *Tum, quasi*, as *Ann.* 1, 30 and xv, 72, show that Tacitus has no objection to this type of opening.

1, 68, Halm, *iusto*. I take this opportunity of repairing an omission in my critical note (p. 248), where "*Andr. Her.*" should be

added to *infesto*. Andresen appears to have been the first to observe that *in* stands at the end, *sto* at the beginning of a line (see facsimile, fol. 57 V). Hence his conjecture *infesto*, adopted by Fisher.

11, 12, Halm: Blandiebatur coeptis fortuna, possessa per mare et naves maiore Italiae parte penitus usque ad initium maritimarum Alpium, etc. (so Fisher also).

The Medici codex (facsimile, fol. 61 R) has *et naves et*, and the copyist has erred at *parte*, writing *partes*, and then crossing the tail of the *s* (*i.e.* dele!). A faint trace of an *i* after the deleted *s* seems to remain as further proof of blundering. The whole page is all but effaced. It is quite possible that the second *et* is no mere dittography, but represents an original *etiam*; and that, if the archetype was no more legible, a hasty copyist mistook *etiam ora* for *et maiore*. Once *maiore* had got into the text, the next step was to supply a supposed omission in *parte*, which was so hastily done that *partes* was written at first, and *et* left standing.

If there are undisputed palaeographical difficulties in this hypothesis, they are fairly matched by the stumbling blocks in the path of the interpreter who would retain the vulgate. To what purpose inform the reader that Otho, while preparing to resist the invader at the Alps, and failing that, at the line of the Po, has meantime secured *maior Italiae pars* with his fleet? Of course *per mare* is a sufficient warning that he is speaking only of the coast, but as so small a portion of this—only Liguria—was exposed to the least danger of attack, *maiore Italiae parte* rings false with idle exaggeration.¹ Again, some link of connection between 11 and 12 is highly desirable, to correspond with the *et* at 11 med. (*et ex ipsa urbe*, etc.). Chapter 11 had mentioned (1) the advance of the Othonian troops from Dalmatia and Pannonia, on the way to Italy, and (2) the northward march of Otho's own column from Rome. Third in order (12) come the operations of fleet and troops on the Riviera. Thus *etiam*, 'also,' if we may restore it out of *et maiore*, gives just the desired articulation, recalling to the reader the three distinct movements. Tacitus' care in such articulation needs no such striking illustration as 1, 31, *missus et Celsus Marius*, where *et* carries the thought back to 29, and the first measure proposed, viz., to have Piso address the guards at the palace.

¹ Madvig and Nipperdey inserted *orae* after *maiore*. Heraeus⁶ still retains the vulgate, and explains that Otho could land troops "an jedem bedrohten Punkte der langgestreckten Küste."

17. Fragments of a Lost Myth, — Indra and the Ants, by Professor Samuel Grant Oliphant, of Olivet College.

A study of *RV.* x, 99, has led the writer to an examination of all the Vedic passages containing the words *vamra*, *vamraka*, or *vamrī*. This made it evident at once that translator, commentator, and lexicographer had found these passages difficult and obscure.¹ The failure to understand them is obvious and, in some instances, frankly admitted.

A comparison of the passages discloses that in four of the six both Indra and food are associated with one or another of the three words, and that food is associated with *vamra* in the other two passages. This seemed too striking a coincidence to be purely accidental, especially as it recalled a story from the Brāhmaṇic literature and suggested a natural sequel to that story. The best version of the story is probably that found in *Çatapatha Brāhmaṇa*, xiv, 1, 1. It may be summarized as follows : —

Once upon a time Agni, Indra, Soma, Makha, Viṣṇu, and the Viçve Devās, except the two Aṇvins, held a sacrificial session in Kurukṣetra, that they might attain excellence and become glorious and eaters of food. It was agreed that the first to compass the end of the sacrifice should be considered the most excellent. Viṣṇu won, but was unable to restrain his desire for glory. Taking his bow and three arrows he stepped forth in defiance of the others. As he stood with his head resting upon the end of his bow, none dared to accept the challenge and make the attack. Then said the ants

¹ Thus on the side of definition alone, we find that Böhrtlingk and Roth in the *Petersburg Lexicon* define *vamraka*, found only in x, 99, 12, by "*Ameischen*," which is consonant with its classification as a *hrasvanāman* (diminutive) by Nāighaṇṭuka (*Nir.* 3, 2). Grassmann agrees with this in his *Wörterbuch*, but in his *Rig Veda* he takes it as a proper name. Sāyaṇa, Griffith, and Ludwig agree in identifying it with *vamra* in *rc* 5 preceding, and in taking both as proper names. Sāyaṇa takes *vamra* in *RV.* i, 51, 9; 112, 15, and x, 99, 5, as the name of a rishi. The *Petersburg Lexicon* cites this, and defines *vamra* elsewhere as "*Ameise*." Grassmann in his *Wörterbuch* defines *vamra* as "(1) *Ameise*, (2) *Eigennamen eines Mannes*," but does not decide between these for x, 99, 5, where in his *RV.* he understands it to be the name of a "*Dämon*." Hillebrandt (*Ved. Myth.* III, 172 and 277) takes *vamra* in i, 51, 9, to be a *māyā* of Indra. *Vamrī* both in *RV.* and elsewhere is only "*Ameise*" or "*ant*." Thus only in the cases of *vamra* in viii, 102, 21, and of *vamrī* in iv, 99, 9, is there no disagreement as to the meaning of the words. Wider differences occur in translation and exegesis of the passages, but no scintilla of evidence for rishi, man or demon named *Vamra* or *Vamraka*, is anywhere adduced.

(*vamri*) to them : "What would you give to him that should gnaw the bowstring?" "Food would we give to him and he should find water even in the desert; so would we give him all food to be eaten." "So be it," said the ants. Then they proceeded to gnaw the bowstring. The ends of the bow sprang apart and cut off the head of Viṣṇu. The *devās* ran forward, and Indra was the first to reach him. He applied himself to him, encompassed him limb by limb, and became possessed of his glory. Then the *devās* gave to those ants all food to be eaten, but all food is water.

In the *Pañcaviṃṣa Brāhmaṇa* (vii, 5, 6) and the *Māitrāyaṇī Saṁhitā* (iv, 5, 9), Makha is the first to attain the glory, and the ants are given the guerdon of finding water wherever they may dig. In the *Tāittirīya Aranyaka* (i, 5, 2) it is Rudra that loses his head, and Indra, in the form of an ant,¹ that gnaws the bowstring.

A form of this myth was known to the rishis of the *RV.*² as Egge-ling (*SBE.* XLIV, xlviii) has pointed out. It seems a safe inference that it was known also to the author of *AV.* vi, 100, who mentions the gift of water in a dry land to the ants from the *devās*.

We may then posit it as an antecedent to our hypothetical sequel, and proceed to show how the several Vedic passages would fit into this.

We read in i, 112, 15 :—

yābhir (utibhir) vamrām vipipānām (āvatam).

['With what (assistance) (you favored) *vamra*, the great drinker.']

In this reference to aid given *vamra* by the Aṅvins there may be a reminiscence from a sequel to the Brāhmaṇic story, in which the ants are given all food to be eaten—and all food is water—and are promised that they shall find water even in the desert. The ant might well be termed *vipipānā*, whether we interpret this with an

¹ Cf. Sāyaṇa also (*Comm. RV.* x, 171, 2) : *Tasye 'ndro vamrirūpeṇa dhanur jyām accinad rudrasya tv eva dhanur artniḥ ṣira utpiṣeṣa. sa pravargyo bhavat.*

² See especially x, 171, 2 : *Tvaṁ (Indra) makhasya dodhataḥ ṣiro 'va tvaco 'bharaḥ* ['Thou didst cut the head of the impetuous Makha from his body']. Sāyaṇa, after explaining *makhasya* by *yajñasya*, adds : *Puruṣāṅkārasya dhanvinaḥ yajñasya ṣiraḥ indro vamrirūpeṇa jyāghātadvārā purā ciccheda* ['Indra, once upon a time, in the guise of an ant, by slaying him with a bow, cut off the head of the sacrifice, a bowman of human form']. This *RV.* variant in which Makha is the victim is shown to be well known by the expression *makhasya ṣiraḥ* as applied to various sacrificial vessels, as cited by Hillebrandt (*op.cit.* p. 428, n.) for *VS.* xi, 57; xxxvii, 7; *TS.* iv, 1, 5; *T. Ār.* v, 3, 2, etc.

intensive *vi-*, "the great, or excessive drinker," or with a divisive *vi-*, "the one that drinks everywhere." The *ÇB.* (*l.c.*) adds that these ants were of the kind called *upadika*, and these, in the ancillary Vedic literature, are associated with the idea of abundant water and the ability to find it. (See Bloomfield, *Hymns of the Atharva Veda*, Introd. to II, 3, and to VI, 100, also in *AJP.* VII, 482-484, and references cited by him). If then we assume that on a certain occasion the ever-helping Aṇvins gave some noteworthy assistance to the generic ant in the exercise of his newly acquired faculty, we have a possible explanation of a passage that has otherwise no known explanation or connection. In our hypothesis it would seem to belong to the immediate sequel of the Brāhmaṇic myth.

In the enjoyment of their divinely bestowed gift of all food to be eaten the ants would naturally become a pest at the sacrifice. So in VIII, 102, 21, Agni is besought to accept an offering over which they are swarming : —

yād ātṭy upajihvikā
yād vamró atisárpati /
sárvam tád astu te ghṛtām //

[‘That which the red ant eats, that over which the ant doth crawl, — may all that be ghee to thee.’]

Only in this passage of the *RV.* is there unanimous agreement that *vamra* is ant. Note the generic singular which is essential to our hypothesis in some instances. Agni, as a party to the agreement made at Kuruksetra, might be supposed to be more easily entreated to overlook the ravages of the ants.

Sooner or later the ants would naturally and inevitably come into collision with Indra, the ultimate victor in all variants of the Brāhmaṇic story, who by his victory had become also an "eater of food." So in I, 51, 9 : —

vṛddhāsya cid vārdhato dyām inakṣata
stāvāno vamró vi jaghāna samdīhaḥ.

[‘The lauded vamra destroyed the (gathered) piles of the one great and waxing greater, even fain to reach unto heaven.’]

This admirably fits into the supposed sequel.

In IV, 19, 9, Indra actually interferes with the ants' exercise of their prerogative : —

vamrībhīḥ putrām agrīvo adānām
nivēcanād dhariva ā jabhartha.

[‘Thou, O lord of the dun steeds, didst bring from their hill the son of the unwedded damsel, whom the ants were eating.’]

This may have preceded the attack of the ants upon the stores of Indra and have provoked it, or may have followed it as a part of Indra’s punitive measures. In either case there is a clash and the ants are deprived of a portion of what they probably deemed legitimate prey.

More bitter and decisive is the clash in x, 99, 5 :—

vamráśya manye mithuná vivavṛi
ánnam abhītyārodayan muṣāyán.

[‘I have in mind the *vamra* pair, unsheltered, whose food he (*sc.* Indra) stole and, departing, made them weep.’]

This looks like an act of reprisal on Indra’s part for the *vamra* raid upon his stores, or for some other act of opposition. It was effective, for we read in 12 following :—

evā mahó asura vakṣáthāya
vamrakáh paḍbhir úpa sarpaḍ indram/
sá iyānáḥ karati svastim asmā
iṣam ūrjam sukṣitīm víṣvam ábhāḥ //

[‘Thus, Asura, for that one’s exaltion did the great *vamraka* crawl upon his feet up to Indra. That one, when supplicated, gives him a blessing ; food, strength, secure dwelling, all doth he bring him.’]

In this passage several details may corroborate our interpretation. Thus the seeming antithesis between the epithet *maho* and the diminutive *vamraka* may have an adequate explanation as expressive of the contrast between the ant’s real size and its comparative greatness, real or fancied, in consequence of the boon gained at Kurukṣetra, or of that between its fancied greatness and the power of Indra. This diminutive, elsewhere unknown, thus becomes appropriate. So also if it have an hypocoristic, compassionate, or pejorative value. If *vamraka* is the generic ant, both *paḍbhir* and *úpa sarpaḍ* have their proper force ; otherwise there is difficulty.¹ The *vakṣátha* is Indra’s, as *vamraka* yields to his power and does him homage. Indra, grateful for the great favor done at Kurukṣetra, is gracious. He freely pardons and makes handsome restitution, — *iṣam* and *ūrjam* for the

¹ For *paḍbhir*, see the writer in *JAOS.*, xxx, 178. In *RV.* the verb *sarpati* and its compounds always preserve a large measure of the etymological meaning, — ‘creep,’ ‘crawl,’ or ‘slink,’ ‘sneak,’ etc.

annam he had stolen in 5^d and *sukṣitim* for the *vivavṛi* of 5^e. This passage would belong to the conclusion of the story of the contest between Indra and the ants, to which four of the six would refer.

Such a sequel as we have assumed to the Brāhmaṇic myth would be a natural development from it. Difficulties in the ants' initial attempts to exercise their newly acquired powers would elicit the aid of the Aṣvins. By virtue of these powers they were bound to become a pest at the sacrifices. The irrepressible conflict with Indra was a logical consequence of both his and their becoming "eaters of food." They must be humbled and taught proper respect for the great *deva*; then reconciliation must follow, for Indra is par excellence *Maghavan*, "the Generous One."

Thus each of the six Vedic passages easily fits into the supposed sequel. They are no longer isolated, difficult, and hopelessly obscure, but have become intelligible, easy, and possess a logical concatenation with one another. Are they not fragments of the lost sequel? Not only their general tenor harmonizes with this, but not a single detail in any one of them is inconsistent with it. Rishi, man, and demon disappear as perturbing elements. Only the ant remains for *vamra*, *vamraka*, and *vamṛi* in all instances. For a number of dissociate guesses we substitute one that is unifying and constructive. Though the very nature of the case forbids us to claim any absolute proof for our hypothesis, yet we can, until the several passages receive a more intelligible interpretation than hitherto, assert a not unreasonable presumption in its favor.

18. Horatian Urbanity in Hesiod's *Works and Days*, by Professor Edward Kennard Rand, of Harvard University.

The endeavor is made to prove, first, that the poem as we have it is a unit, and that it was written before the trial with which Hesiod was threatened by his brother Perses. If this proof be accepted, it follows that Hesiod's method of retaliation is that of the Horatian satirist, and that Horatian urbanity is an essential part of his temperament.

The paper will be published in full in the *American Journal of Philology*.

19. On Lucan, v, 424 ff. (Additional Notes on *Vela cadunt*), by Professor John Carew Rolfe, of the University of Pennsylvania.

In the *Class. Jour.* vi (1910), 75 ff., I showed that *vela cadunt* in Verg. *Aen.* iii, 207, means 'the sails collapse' or droop from loss of wind. This translation is not a new one, although, strangely enough, it seems to have been generally lost sight of, and in some cases deliberately rejected. It seems to appear first in the original Delphin edition of Charles de la Rue (Carolus Ruæus), Paris, 1675. Henry (*Aeneidea*) quotes De la Rue as his authority for the rendering *detumefiunt*, as does also Jal, *Virgilius Nauticus*, 380, although the latter rejects this interpretation in favor of "on abaisse la voile."

De la Rue, however, does not use *detumefiunt* as his translation of *cadunt*, but *detumescunt*, and the latter has the advantage of being a genuine Latin word, although of late origin and somewhat rare, while *detumefiunt* is a manufactured word, not found in the lexicons. Either Jal quoted from memory, and was followed by Henry, who cites his *Virg. Naut.*, or De la Rue uses *detumefiunt* in some other publication with which I am not acquainted. Benoist's rendering, 'les voiles tombent, cessent d'être tendues,' may also go back to Ruæus as its ultimate source.

Still another interpretation of *vela cadunt* in Vergil, which also seems to have been generally lost sight of or rejected, is given by Dubner, who translates *cadunt* by *demissa panduntur*, that is, the sails, which we may assume had been furled during the storm, are set again, and both sails and oars are used in hastening toward the long-desired land. This suits the Vergilian passage very well, and it is certainly better than the traditional rendering 'the sails are lowered.' Sails and oars are frequently used at the same time; see, for example, *Aen.* iii, 563 *laevam cuncta cohors remis ventisque petivit*, and ib. v, 15 f. We have good authority, too, for assuming that the sails were furled during the storm; see Verg. *Georg.* i, 370 ff.

At Boreae de parte truci cum fulminat, et cum
Eurique Zephyrique tonat domus: omnia plenis
rura natant fossis, atque *omnis navita ponto*
umida vela legit.

Finally, the fact that Vergil does not mention the furling of the sails is no objection to Dubner's rendering, for with both the other renderings I think we are obliged to assume that the sails were furled during the storm and set again, and that some ground was covered after they were set, all without special mention by the poet.

Yet it is difficult to see how Dubner's interpretation can be ac-

cepted in the face of the three passages in which *vela cadunt* unquestionably means "the sails collapse" (see *Class. Jour. l.c.*), to say nothing of the gloss.

The passage from Lucan, v, 424 ff., deserves a somewhat fuller discussion than was given it in the *Class. Jour.* It reads as follows:—

- Sidera prima poli Phoebo labente sub undas
 425 exierant, et luna suas iam fecerat umbras,
 cum pariter solvere rates, totosque rudentes
 laxavere sinus, et flexo navita cornu
 obliquat laevo pede carbasa, summaque pandens
 suppara velorum perituras colligit auras.
 430 Ut primum levior propellere lintea ventus
 incipit exiguumque tument, mox reddita malo
 in mediam cecidere ratem, terraque relictā
 non valet ipsa sequi puppis, quae vexerat aura.

Here we have the description of a failing wind given in considerable detail, and the contrast with *tument* makes the meaning of *cecidere* unmistakable, although the words *in mediam cecidere ratem* without their context might readily be misunderstood. As we see from 427–428, the ships were sailing close-hauled, so that the ends of the yards were pointed as far forward as possible. When a puff came, the sails swelled out a little toward, or perhaps beyond, the rail (*exiguumque tument*). When the breeze died away, they collapsed and fell inward toward the middle of the ship. If the ships were, as seems probable and as some of the commentators maintain, *naves onerariae* or *naves rotundae* (Jal, *La Flotte de César*, 98), the language seems very appropriate to the situation. Finally the breeze died out so completely that it was unable to keep pace with the slight speed that it had itself imparted to the ships (433).

The alternate swelling and collapsing of the sails was due to the fitful breeze. Francken's idea¹ that it was due to the use of oars, although I accepted it in my note in the *Class. Jour.*, seems to lack any kind of evidence. On the contrary, an effort is made by the use of the topsails to take advantage of what breeze there is, and to continue sailing. Furthermore, it seems probable that Caesar transported his soldiers, for the most part at least, in heavy *naves onerariae*, which had no oars at all. In 418 ff. we read:—

¹ "Vela reiecta in malum reciderunt in mediam navem. Pendent vela et cursum navis (remis adactae) non aequat ventus sed tardior est."

hic¹ utinam summi curvet carchesia mali
 incumbatque furens et Graia ad moenia perftet,
 ne Pompeiani Phaeacum e littore toto
 languida iactatis comprehendant carbasa remis,

which seems to imply that the Caesarian ships were not provided with oars.

Again, in 447 f., the dangers to which the becalmed fleet is exposed are described as follows: —

casibus innumeris *fixae* patuere carinae :
 illinc infestae classes et inertia tonsis
 aequora moturae, gravis hinc languore profundum
 obsessis ventura fames.

Franken's note on the second of these lines is: "Classes Pompeianae melius remigio paratae significantur"; but since the ships are described as *fixae*, the meaning seems rather to be that given by Haskins in his note on 421: "Caesar's ships were *onerariae*, which depended entirely on their sails, those of Pompey were war-galleys." So also H. T. Riley in his Translation of Lucan: "His fear is lest the ships of war of Pompey should be enabled to overtake his heavy transports."

This view is rendered still more probable by the second of the dangers which are said to threaten the fleet, for surely the crews of ships which could make any progress at all with oars, however slow, need not greatly fear *gravis fames* between Brundisium and the opposite shore.

That the ships remained *fixae* until the following morning is indicated by 455 ff.: —

Sed nocte fugata,
 laesum nube dies iubar extulit, imaque sensim
 concussit pelagi, movitque Ceraunia nautis.
 Inde rapi coepere rates atque aequora classem
 curva sequi, quae iam vento fluctuque secundo
 lapsa Palaestinas uncis confixit harenas.

The expression *reddita malo*, 'flapping against the mast,' might at first sight seem to favor Franken's interpretation, by suggesting that the yards were at right angles to the masts, and that thus the sails flapped against the masts as the ships were rowed slowly forward. But in that case I can see no reasonable way of translating *in mediam*

¹ *I.e.* aquilo.

cecidere ratem. As the sails were square or approximately so, when the ship was close-hauled they projected forward beyond the mast, so that when the sails collapsed, they naturally flapped against the mast, *i.e.* were *reddita malo*.

An interesting thing about the phrase *vela cadunt* is that it seems to have no exact equivalent in English, although the action or condition which it describes is frequent and well-known. There are, of course, not a few words which express the force of *cado* in this connection well enough, such as 'drop, droop, empty, slacken,' etc., but a somewhat extended search has failed to show anything like a generally accepted technical term, such as we apparently have in Latin. In other words, while we may say that the sails swell or, more idiomatically, fill, there seems to be no word in common use which means 'unswell' or 'unfill' (empty) in this connection. The Latin *detumesco* expresses the idea exactly, but this word does not seem to be used of sails in Latin (doubtless because the use of *cado* made it unnecessary) and it is besides, as has been said, late and comparatively rare. It is also somewhat too formal for nautical language.

This last objection applies also to "collapse" as an English equivalent, although it expresses the idea well enough. It is used by Cary in his translation of Dante's *Inferno* (vii, 15, *Oxf. Dict.*): "As sails full spread . . . Drop suddenly collapsed, if the mast split"; by Henry in his note on the Vergilian passage; and elsewhere; but one can hardly imagine an old salt's speaking of the 'collapse' of a sail. In the *Class. Jour.* I used the expressions 'become flat' and 'flatten out,' under the impression that I had heard them used in this connection by sailors, but I do not feel sure of this. An objection to their use is the fact that to flatten a sail is used in quite a different sense, namely, to trim it so as to sail close to the wind.

'Flap' is a better word than 'collapse,' because of its simplicity and shortness, but it has the additional idea of making a noise, which is not present in *cadunt*, and is not always called for. Besides, sails flap when there is an abundance of wind; for example, when a ship comes about, and in other situations where *vela cadunt* would not be appropriate in Latin. The use of 'flap' is illustrated by the well-known passage in Longfellow's *Skeleton in Armor*:—

And as to catch the gale
Round veered our flapping sail.

A somewhat different use of the word, nearer to *vela cadunt*, but not an exact parallel, is cited in the *Oxf. Dict.* from the *Croker Papers*

(July, 1884): "We are now lying at sea with our sails flapping"; i.e. becalmed.

'Lift' is applied to a slight ruffling of the sails when the wind catches them on the leaches (according to Smyth, *Sailor's Word-book*, cited by the *Oxf. Dict.* s.v.), and we may compare Kipling, *Rhyme of the Three Sealers*: "And a little breeze blew over the rail that made the headsails lift." But, although the opposite of 'lift,' when used intransitively, is 'fall,' I do not think that the latter word is used in nautical language.

R. D. Paine, in "The Penfield Adventure," *Popular Magazine*, November, 1910, has on p. 215: "The schooner had filled on one tack, fluttered into the wind, and filled away again." This expresses the idea very exactly and prettily, but "flutter" will not serve our purpose, both because the wind is still blowing, and because it is too poetic an expression for genuine sailor-language. Incidentally its use by a writer of sea stories may point to the absence of a nautical term.

Coleridge, in the *Ancient Mariner*, ii, 6, as Professor Hendrickson has reminded me, has an exact parallel to *vela cadunt* in

Down dropt the breeze,
The sails dropt down.

Here I suspect the meaning is sometimes misunderstood, but as the sails are described as still up in the later verses of the poem, the meaning evidently is, that the sails collapse, or droop (*vela cadunt*). That the term is not common in English, and is perhaps a ἄπαξ λεγόμενον, is indicated by the fact that the *Oxf. Dict.* does not give this use of "drop," although it quotes the first line ("Down dropt the breeze") to illustrate another use of the word (s.v. 1, 8). The *Century Dict.*, however, does give this meaning and cites the two lines from the *Ancient Mariner* in support of it.

I must repeat that I do not know of anything like a general term in English corresponding to *vela cadunt*. One might naturally infer from the paraphrases used by the German commentators ('sinken schlaff herunter' and 'schlaff zusammenfallen'), that the same thing is true of that language. It seems to be true also of Greek, and the Romance languages are apparently no better off. The French Dictionary of Hatzfeld and Darmesteter cites 'les voiles tombent, s'affaissent,' but Littré does not seem to give this meaning of *tomber*, and it is apparently not a common one. In Italian we have (*Ar. Fur.* 1, 127) *e fe' cadere a quel furor la vela*, which the Dictionary of Tommaseo-Bellini explains as *ammansì quel furore*. This may well be a

classical echo, and, if so, the writer seems to have misunderstood the force of *vela cadunt*.

We may perhaps account for the absence of a specific term for the action described by *vela cadunt* on the ground that, while the order to keep the sails full is a common one among sailors, the reverse order is never likely to be given except in situations where other special terms are available and preferable, such as 'come about,' 'lie to,' etc.

20. On the Mutation of Vowel Sounds, by Martin L. Rouse, of Toronto, Canada.

It is a common opinion that both in English and in its neighbor-tongues there is a current of mutation of vowel sounds constantly setting in one direction — towards the sharpest, narrowest, or highest, so that at last, say some, we shall use only one vowel in our speech, long and short *i*, with never more variety than in this couplet: —

Pity 'twill be if we've this witless king :
He wins *his* vict'ries 'mid this tippling ring.

This dismal prospect of degeneracy I shall, by the following paper, show to be quite unfounded, proving that there is a current of mutation, almost if not quite as strong, continually setting in the opposite, or downward, direction.

The following table sets forth by exemplifying words the complete fourfold musical scale of the eight simple vowel sounds, which, as a twofold scale, the author had the honour of laying before the Association in 1887. Starting from below, each column of sounds here represented, when voiced, rises by semitones throughout; and each column, as we proceed from left to right, starts just one semitone higher.

<i>ī</i>	bead	beat	<i>ĩ</i>	bid	bit
<i>ȳ</i>	su (F.)	suc (F.)	<i>ỹ</i>	tudesque (F.)	sut-il (F.)
<i>ē</i>	laid	late	<i>ẽ</i>	led	let
<i>ē̄</i>	curd	curt	<i>ē̄</i>	cud	cut
<i>ā</i>	radeau (F.)	râteau (F.)	<i>ā</i>	rade (F.)	rate (F.)
<i>ō</i>	cawed	caught	<i>õ</i>	cod	cot
<i>ō̄</i>	rode	rote	<i>ō̄</i>	rose	rosette
<i>ū</i>	shud ¹	shoot	<i>ũ</i>	should	shutt! ²

¹ The husk of a grain of rice.

² A common but unrecognized interjection enjoining secrecy; compare *chui* in French in which the *ı* is pronounced.

The vowel sounds in the first two columns of words are represented in order by the first column of symbols ; the vowel sounds in the second two columns of words by the second column of symbols. Firstly then, in favor of the common opinion, we find that within English itself final *ed*, where the *e* is not silent, is sounded *id*, while final *et* is always sounded *it*; as, for example, in *outwitted*, *pitted*, *skidded*, *cricket*, *ticket*, and *wicket*. Again, words that in Anglo-Saxon had their root vowel *ē* now have this sounded as *ī*; e.g. *mētan* and *metan*, which are now *meet* and *mete*. And divers words that had their root vowel *ā* now have it, though with the same spelling, sounded *ē*; e.g. *macian*, *wācan*, and *nāma*, which, though written *make*, *wake*, and *name*, are uttered *mēk*, *wēk*, and *nēm*. *Wāc*, again, has ascended further to *weak*, its *ā* to *ī*, *leornian* has become *learn*, its *ō* climbing two steps to *ē*, and *ðonne* to *then*, climbing up three. And, lastly, the diphthongal sound *ae*, blended of *ē* and *ǣ*, has climbed half a step in *laetan*, *aet*, and *laedde*, which are now sounded (to) *let*, *et*,¹ and *led*, and a step and a half in *laedan* and *raedan*, which are now with the spelling *lead* and *read* sounded *līd* and *rīd*. And these examples might doubtless be greatly multiplied.

But, conversely, as between Anglo-Saxon and modern English, *hat* has come down half a step to *hot* (*ā* to *ǣ*), *lagu* or *lah*, a whole step to *law* (*ā* to *ō*), *hlaef* and *ðeah* two steps to *loaf* and *though* (*ā* to *ō*), and *dōn*, *dōm*, *ceosan*, and *leosan* one step to *do*, *doom*, *choose*, and *lose*, which are now pronounced *dū*, *dūm*, *tfūz*, and *lūz* (*ō* to *ū*). And these examples might also perhaps be greatly multiplied ; while in the neighboring Teutonic tongue of Sweden the last-named change must have been intensely common, since at the present time *-o-* is its regular symbol for the *u* sound.

Next, taking a few names of vegetable products that have passed from Latin into the Teutonic languages, we find that whereas *mentham* has gone up two steps to *mint* and one to the German *münze*,² *pīperem*, *sinapi*, and *vīciam* have come down two steps to *pepper* or *pfeffer* (G.), *senf* (G.), and *vetch*, while *caulem* has come down half a step to *cauliflower* (*kōliflāwē*), and a whole one to *kohl*.

In Italian the Latin prefix *re-* has gone up to *ri-*, so that, for instance, *reconcilio*, *reduco*, and *regenero* are now *riconcilio*, *riduco*, and *rigenero*; and the ascending change of *u* into *o* is most common, so that, for example, *currere* has become *correre*; *ductum*, *dotto*;

¹ The preterite which is misspelt sometimes as *ate* and sometimes as *eat*.

² It has come down two to reach the French *menthe* (*māt*).

supra, sopra; and *subter, sotto*; while almost every Latin noun whose accusative ended in *-um* is transformed into a noun ending in *-o*: *servum, regnum, gradum, manum*, and the like, becoming *servo, regno, grado, and mano*, and so on. But, as a set-off, *si* has become *se*: *litera, lettera*; *missum, messo*; and *pignus, pegno*; and all the 3d persons of the 3d and 4th conjugations, which ended in *it*, now end in *e*; e.g. *aprit, cadit, cingit, ponit, salit*, and *servit* are now *apre, cade, cinge, pone, sale, and serve*.

As between French and English we have very little to set off against the host of words wherein the *a* sound has gone up to *e*; words, namely, like *base, face, race, age, page, and rage*, though one might mention, on the other side, *hanche, hanter, jante, tancer, and vanter*, which have now descended in sound as well as spelling to *haunch, haunt, jaunt, taunt, and vaunt*. But in the change of Latin into French there are at least two sets of words which have notably come down the scale: for *bibere, digitum, and fidem*, with *i* as their root-vowel, have become *boire, doigt, and foi* with *wā*; and *stella* with *ē*, and *tēla* and *vēlum* with *ē* have become *étoile, toile, and voile* with *wā*.

Although this paper gives only an outline of the wide subject, I claim that it suffices to show the utter fallacy of the common opinion.

21. Canticum, by Professor E. G. Sihler, of New York University.

The closer study of the subject was begun by Gottfried Hermann in a critique of Boettiger in 1811; this paper he incorporated in his *Opuscula*. It furnishes the substance of the article s.v. *Canticum* in the old Pauly of 1842. In 1871-72 both Ritschl and Bergk, independently of each other, but with substantial agreement as to theory, reviewed the tradition; hence the Wissowa article of 1899.

Both were particularly impressed by certain *notae* at the beginning of scenes in certain Mss. of Plautus, viz.: DV. for *Diverbium* and C. for *Canticum*. Also Donatus read in the Mss. of Terence: M.M.C. (*Mutatis Modis Canticum*). The efforts of Dziatzko to gain a closer knowledge of the function of the two kinds of *tibiae* I consider futile.

Scholars generally accepted Ritschl's three sections, viz.: (1) The pure *senarius* dialogue proper, or *diverbium*. (2) The so-called "lyrical" parts, in Cretic or Bacchiac measure, substantially *monodies*. Ribbeck (*Röm. Dichtung*, I, 112-115) presents an admirable survey of these scenes, — the *cantica* par excellence. (3) The long lines

(even of actual dialogue), trochaic and iambic septenarii and octonarii; the *recitativo* class of Ritschl's scheme.

Cantor (Hor. *Ars. Poet.* 155), however, must not, with Hermann and Bergk be identified with the *histrion* proper. They were misled by Porphyrio's note. Really the cantor remains to the end, while the entire *grex* moves off the stage. The almost universal use of the trochee for the final parts of Roman comedy is significant.

But the three classes of Ritschl's scheme have been adopted or accepted with somewhat uncritical transmission.

Difficulties arise as soon as one tries to realize the function of this music. The rougher and incessant slurring rhythms of Plautine lines in themselves consume far more phonetic effort than the Greek lines of Aristophanes, let alone Menander and Diphilos: could the rapid metrical articulation be maintained by one who actually *sang*? Could the accompanying music of the long lines, music delivered by a single *tibicen*, carry to the uttermost periphery of the body of spectators coequally with the rapid scintillations of Plautine verbal wit, pun, and assonance? The ear had to catch it all and lose nothing.

One must consider also the acoustics of the open air. The mere physical exertion of effectively delivering the lines of most rôles is emphasized by Ambivius Turpio, Prologus to *Hauton Timorumenos*, 35 sqq. :—

clamore summo, cum labore maxumo.

At this point of the paper the author urged his own specific view of the entire matter. His conviction is that the *tibicen*, apart from music for pauses for opening and termination of a play, was intended not for the audience at all, but as an aid to the rhythmical and metrical delivery of the lines by the actors.

It was no small phonetic effort for an actor to produce the *smallness* of a female voice, maintained through the many lines of one rôle (the *exilitas femineae vocis*, Quintil. I, 11, 1): how could they sing too?

Ambivius found elocution, *per se*, hard enough as he grew older. In the last part of the paper the author took up the deliberate efforts of Roscius (as described by Cic. *de Off.* I, 254, and *Legg.* I, 11) to modify somewhat the *numeri* or the delivery of the lines: clearly the *tempo*.

Roscius (*Legg.* I, 11): . . . in senectute *numeros in cantu* remiserat ipsasque *tardiores fecerat tibias*: clearly the delivery of the lines depended upon the *tibiae*.

But how could a youth (in long lines) speak his lines — for the tune could not change in jumping from an elderly man to a youth — with the natural fervor of vigor of that age, when the older man spoke in the same metre?

Billerbeck (on *de Or.* I, 254) calls attention to the practical relation which subsisted between the delivery of an orator and the normative tibia of the *φωνάσκος* (standing in the rear of the speaker but not heard by the audience) and the use of such a one by Gaius Gracchus (*Cic. de Or.* III, 225).

22. Notes on Juvenal, by Dr. Edgar Howard Sturtevant, of Barnard College, Columbia University.

- 3, 13-16. Nunc sacri fontis nemus ac delubra locantur
Iudaeis quorum cophinus faenumque supellex,
omnis enim populo mercedem pendere iussa est
arbor et eiectis mendicat silva Camenis.

The word *mendicat* suggests that the Jews did not live in the sacred grove, or visit it to worship, but that they were there to make a living. We need not, however, insist upon the literal meaning of the verb. The dividing line between beggars and the vendors of chewing gum and shoestrings is a narrow one. Probably these Jews were petty tradesmen. The *cophinus*, then, was used to hold their wares, and the hay was intended to serve as a seat. The *merces* was a license fee paid into the *aerarium* for the privilege of trading in the sacred grove.

- 7, 82-87. Curritur ad vocem iucundam et carmen amicae
Thebaidos, laetam cum fecit Statius urbem
promisitque diem; tanta dulcedine captos
adficit ille animos tantaque libidine volgi
auditur; sed cum fregit subsellia versu,
esurit, intactam Paridi nisi vendit Agaven.

The whole point of the passage is Statius' popularity. He draws such a crowd that their sheer weight breaks down the benches, as modern floors sometimes sink. That the tiers of seats provided for recitations were liable to such accidents is shown by Suet. *Claud.* 41, where we are told of a recitation at which several benches were broken down *obesitate cuiusdam*, to the very great confusion of the reader.

8, 76 f. Miserum est aliorum incumbere famae,
ne conlapsa ruant subductis tecta columnis.

Surely it has not often happened that a roof has fallen because some one has leaned against the supporting columns. Where else in ancient literature is there a reference to such an occurrence, except in Judges xvi, 29 f., where Samson pulls down the temple in Gaza? Probably Juvenal had the Hebrew story in mind.

It is possible that we have another reminiscence of the book of Judges in 6, 546 f., where the Jewish fortune teller is described as

interpres legum Solymarum et magna sacerdos
arboris ac summi fida internuntia caeli.

The lines read like a paraphrase of Judges iv, 4 f.: "And Deborah a prophetess, the wife of Lapidoth, she judged Israel at that time. And she dwelt under the palm tree of Deborah." The satirist ironically identifies the palsied old fortune teller with one of the heroines of Jewish legend.

23. *Εὔμαρις*, Pollux, vii, 90, by Professor Herbert Cushing Tolman, of Vanderbilt University.

Doubtless a loan word (*βαρβαρικὸν εὔρημα*; cf. Eur. *Or.* 1370, *βαρβάροις εὔμαρσιν*) and an importation of foreign luxury (Aesch. *Pers.* 660, *κροκόβαπτον ποδὸς εὔμαριν αἰείρων*; Antipatros, *Anth.* vii, 413, 4, *βαθύτελμος εὔμαρις*; Lyc. 855, *ἀσκέρας εὔμαριδες*). That the shoe is of Persian origin is inferred from the epithet *Περσικαί* (Arist. *Nub.* 151), as well as from specific mention of the court color in the royal attire of Darius (Aesch. *Pers.* 660).

Should we seek in the "country of origin" an etymology consistent with the tradition of its luxurious ease of wearing (*Etym. Mag.* 393, 16, *εὔμαρις*, *εἶδος ὑποδήματος, διὰ τὸ εὔμαρως βαδίζειν τοὺς ὑποδεμένους*), we might recognize in the first element of the compound the ancient Persian particle *u*, 'well.' This would naturally be confounded by the Greeks with *εὖ* (cf. *Εὐφράτης*, Anc. Pers. *Ufrāt'uvā*, Bh. 1, 92; for *ā* representing *u* cf. *Ἄτοσσα*, YAv. *Hutarsā*). The second member, *μαρις*, suggests at least the Anc. Pers. *bāri*, fr. rt. *bar*, 'bear' (cf. *asabāri*, 'mounted on horses'; *uṣabāri*, 'mounted on camels'; *takabarā*, epithet of Ionians, NRa. 29). The Greek interchange of *β*, *μ* for Anc. Pers. *b* is common; cf. *βαζιγπάβαν* (Isidor of Charax, *Mans. Parth.* 6) = *Bājigrabanā*, *bāji*, 'tribute' + *grab*, 'take'; *Μεγάβυζος* = *Bagabuxša*, *baga*, 'god' + *buj*, 'to

free'; Μάρδος (Μάρδης, Aesch. *Pers.* 774), Σμέρδης (Hdt.; for prothetic σ see KZ, xxix, 440) = *Bardiya* (cf. YAv. *bərəzant*, 'lofty').

The epithet would signify 'well wearing,' 'softly fitting' and the luxury of such foot-wear (seen on some of the sculptures at Persepolis, but not to be confounded with the low boot), contrasted with the Greek sandal bound about the ankle with thongs, led to the contemptuous ἀβροβάται (Aesch. *Pers.* 1072) as characterizing Persian effeminacy.

PHILOLOGICAL ASSOCIATION OF THE PACIFIC COAST

I. PROGRAMME

FRIDAY, NOVEMBER 25

FIRST SESSION, 9.30 O'CLOCK A.M.

R. T. STEPHENSON

Some Examples of Artistic Choral Management in Aeschylus
(p. lxxxiv)

H. SENER

What are the Canonical Books for the Study of Comparative Literature? (p. lxxxiii)

J. ELMORE

Some Phases of Martial's Literary Attitude (p. lxxix)

E. FLÜGEL

Chauceriana

SECOND SESSION, 2 O'CLOCK P.M.

W. F. BADÈ

Hebrew Funerary Rites as Survivals of Ancestor Worship (read by title, p. lxxvii)

A. L. KROEBER

A Phonetic Survey of the Native Languages of California (p. lxxx)

C. G. ALLEN

The Comic Element in the Spanish Drama (p. lxxvii)

LUCIEN FOULET

Voltaire, an English Author¹

¹ To appear as part of an introduction to an edition of the letters of Voltaire written during his stay in England

A. T. MURRAY

The Interpretation of *Iliad*, xvi, 85 (p. lxxxii)

THIRD SESSION, 8 O'CLOCK P.M.

C. B. BRADLEY

Scenes from Siamese Legend and Life :
Annual Address of the President of the Association

SATURDAY, NOVEMBER 26

FOURTH SESSION, 9 O'CLOCK A.M.

CARLOS BRANSBY

Alemán's *Ortografía* as a Contribution to the Simplification of Spanish
Spelling (p. lxxvii)

O. M. WASHBURN

The Origin of the Triglyph and Metope Frieze in Greek Architecture

W. M. HART

The Pardoner's Tale and *Der Dot im Stock*

C. SEARLES

The Library of Jean Chapelain (p. lxxxiii)

E. B. CLAPP

The 'Οαριστός of Theocritus (p. lxxix)

FIFTH SESSION, 2 O'CLOCK P.M.

A. M. ESPINOSA

The Metrical Structure of Early Spanish Epic Verse (p. lxxx)

R. SCHEVILL

A Timoneda Find : *El buen Aviso y Portacuentos* (p. lxxxii)

I. M. LINFORTH

Notes on Euripides' *Iphigenia at Aulis* (p. lxxxi)

G. HEMPL

The Phaestos Disk, Ionic Greek of 1600 B.C.¹

¹ Published in *Harper's Magazine*, January, 1911

II. MINUTES

The Twelfth Annual Meeting of the Philological Association of the Pacific Coast was held at the San Francisco Institute of Art, San Francisco, on November 25 and 26, 1910.

FIRST SESSION

The President, Professor C. B. Bradley, presided. The minutes of the last meeting were read and approved. The following Treasurer's report was then read and accepted :—

RECEIPTS

Balance on hand November 26, 1909	\$ 20.67	
Dues and initiation fees	<u>240.00</u>	
		\$ 260.67

EXPENDITURES

Sent to Professor Moore (June 4, 1910)	\$ 170.00	
Local expenses of 1909 meeting	18.25	
Printing	17.00	
Stationery and postage	7.49	
Clerk hire	3.75	
Miscellaneous	<u>.77</u>	
	\$ 217.26	
Balance on hand November 25, 1910	<u>43.41</u>	
		\$ 260.67

The Chair appointed the following committees :—

Nomination of Officers : Professors Clapp, Murray, and Elmore.

Time and Place of Next Meeting : Professors Richardson and Searles and Dr. Linforth.

Treasurer's Report : Professors Allen, Senger, and Foster.

Membership : Professors Murray, Schilling, and Washburn.

A Committee, consisting of Professors Flügel, Clapp, and Searles, was appointed to prepare resolutions in honor of Professor J. E. Matzke.

Professor Searles made some remarks on the American Bibliographical Society, calling attention particularly to the purpose of the Society.

A motion to appoint a committee to formulate a canon of literature was defeated.

The number of persons present at this session was thirty-seven.

SECOND SESSION

The Secretary spoke of the Pacific Association of Scientific Societies, recently organized for the purpose of promoting coöperation among the different learned societies of the Pacific Coast, and stated that the Executive Committee through its representative officers had signed the Constitution of the new organization, subject to the approval of our Association. The action of the Executive Committee was approved.

The number of persons present at this session was forty-three.

THIRD SESSION

At 8 P.M. the members of the Association and their friends met at the University Club of San Francisco to listen to the address of the President, whose subject was *Scenes from Siamese Legend and Life*.

FOURTH SESSION

In the absence of Professors Murray and Elmore, the Chair named Professors Searles and Hart as members of the Nominating Committee.

It was voted, in accordance with committee recommendation, to hold the next annual meeting of the Association at the San Francisco Institute of Art, on the Friday and Saturday following Thanksgiving Day, 1911.

The special Committee on Resolutions asked for further time, and an extension of time was granted with power to act. The Committee subsequently reported as follows : —

The members of the Philological Association of the Pacific Coast wish to record their high appreciation of their deceased colleague, Professor John E. Matzke, and their profound sense of the loss which they have sustained in his death. Professor Matzke was Secretary of the Association during its five formative years, and to his high scholarly ideals, and his administrative efficiency, the organization owes much of its success. His remarkable learning was always at the service of his associates; and the quiet influence of his unswerving fidelity to the highest standards of work was a never-failing stimulus to fruitful effort. The purity and nobility of his personal character made him beloved by all the members of the Association, and his memory will long be cherished by them with the truest affection.

E. FLÜGEL,
E. B. CLAPP,
C. SEARLES, *Committee*.

The Committee on Treasurer's Report gave notice that the accounts had been examined and found exact. Adopted.

FIFTH SESSION

A vote of thanks for hospitality was extended to the Regents of the University of California, the Directors of the San Francisco Institute of Art, and the Directors of the University Club.

The Committee on Nominations recommended the following officers for 1910-1911 :—

President, G. Hempl.

Vice-Presidents, L. J. Richardson.

C. Searles

Secretary-Treasurer, O. M. Johnston.

Executive Committee, The above-named officers, and

J. T. Allen.

J. Elmore.

L. Foulet.

R. M. Alden.

Election then took place in accordance with the report.

The number of persons present at this session was thirty.

Two meetings of the Executive Committee were held, one November 25 and the other November 26. The following persons were elected to membership :—

Professor A. M. Espinosa, Leland Stanford Jr. University, Stanford University, Cal.

Professor Lucien Foulet, University of California, Berkeley, Cal.

Professor R. Schevill, University of California, Berkeley, Cal.

Dr. B. Boezinger, Leland Stanford Jr. University, Stanford University, Cal.

Professor R. T. Stephenson, 89 Schiele Ave., San José, Cal.

Dr. E. P. Dargan, University of California, Berkeley, Cal.

President Luella Clay Carson, Mills College, Cal.

Through transfer from the American Philological Association there have been added :—

Dr. S. B. Clark, University of California, Berkeley, Cal.

Professor John C. Watson, University of Nevada, Reno, Nev.

III. ABSTRACTS

1. The Comic Element in the Spanish Drama, by Professor C. G. Allen, of the Leland Stanford Jr. University.

Devices for comic effects, as the pun, the coarse epithet, use of dialect or of poor Spanish.

Types of fun makers, as the stupid person, usually a servant ; the cowardly braggart ; the glutton and tippler ; the servant who is on the lookout for his own interests ; the intelligent servant who aids his master ; the servants who caricature the love affairs of their masters. The type finally fixed in the *gracioso* by Lope de Vega.

2. Hebrew Funerary Rites as Survivals of Ancestor Worship, by Professor W. F. Badè, of Pacific Theological Seminary.

An examination of a number of Old Testament passages with a view to determining the original significance of the rites described by them. Among them are tonsure, incisions, the lament, and a number of actions associated with the expressions of grief.

In a comment on Jer. xvi, 6, Jerome notes that the practice of making a *Qorhâ* (bald spot on the head) and incisions on the arms was an ancient funerary rite which persisted among the Jews of his time. The practice of shaving the head as an expression of grief was prevalent also among the Egyptians, Philistines, and Moabites. Goldziher (*Le sacrifice de la chevelure chez les Arabes*) describes the practice of Arab women to place locks of hair on the tombs of dead chieftains. In Deut. xiv, 1, 2, tonsure and incisions are prohibited because Jahvism regards them as of non-Israelitic origin. But these practices were common to all the Semites, and must be regarded as, primitively, part of the rites of ancestor worship. They are regarded as objectionable to Jahveh because they are rites *addressed to another divinity*. Clerical tonsure of modern times is directly traceable to pagan origins.

3. Alemán's *Ortografía* as a Contribution to the Simplification of Spanish Spelling, by Dr. Carlos Bransby, of the University of California.

Mateo Alemán is well known as the author of *Guzmán de Alfarache*, a picaresque novel that met with a phenomenal success as soon as

published. He is hardly ever mentioned in connection with his *Ortografia*. The novelist has wellnigh eclipsed the philologist.

The *Ortografia* was published in the year 1609 in the City of Mexico, whither Alemán had gone the year before. The copy used in the preparation of this paper is the one found in the Bancroft Library, now the property of the University of California. The book is an 8vo volume, bound in parchment, and consists of 90 folios, 7 of which are taken up with introductory matter, 77 with the *Ortografia* proper, and 7 with literary matter having hardly any connection with the *Ortografia*, but intended to illustrate its principles.

The title of the book is somewhat misleading. Instead of *Ortografia* the work should have been called *A Dissertation on the Simplification of Spanish Spelling*, for Alemán's aim was to reduce Spanish spelling to a system along strictly phonetic lines. The book is written throughout in popular style and bears the unmistakable marks of Alemán's manner.

In the school books used in Alemán's time the Spanish alphabet was made to consist of only twenty-two letters. The *Ortografia*, though barring out the *k* and *w*, gives us an alphabet of thirty letters, as follows :—

a, b, ç, d, e, f, g, j, h, ç, i,
c, l, ll, m, n, ñ, o, p, q, r,
z, ð, s, t, v, u, x, y, z.

It will be noticed that there are here four characters not found in use in Spanish books to-day. These are the ç, the ç (instead of *ch*), the z (to represent the soft sound of *r*), and the long s, for no special reason, its sound being exactly the same as that of short s.

In the last two chapters of the *Ortografia* Alemán deals with each letter in particular. Regarding the vowels he has very little to say. He laments the use of *u* for *v*, and *vice versa*, which still prevailed in his time, and of *y* as a vowel, which has continued even to our day.

His remarks and his practice concerning ç and z are curious. While he teaches that ç before *a*, *o*, and *u* represents the same sound as *c* before *e* and *i*, he says that *braça*, now *brazo*, means the measure, and *brazo*, now *brasa*, means 'live coal.' He either considered the z as an intermediate sound between ç and s, or else, like a good Andalusian, confounded the sounds of z and s. For instance, we find in his book such spellings as *hazer* and *dize*, and, on the other hand, *Francezes*, *guzanos*, and *avizo*.

Regarding *g* and *j*, Alemán makes a clean-cut and sensible distinc-

tion. He would use exclusively the *j* to represent the aspirate sound, while he would reserve the *g* for the guttural sound, thus avoiding confusion and making unnecessary the use of silent *u* between *g* and *e* or *i*. Accordingly he spells *jeneral, jitano, gisar* (*guisar*).

Silent *h* he discards altogether. He used that letter only in those words in which it was still pronounced in his day, as in *hacer, hermoso, huevo*.

Curiously enough, Alemán found it easier and more natural to pronounce *n* instead of *m* before *b* and *p*, and in consequence wrote *tanbién, composición*. When *n* comes after a vowel, he uses a tilde over the latter as a substitute for the former, thus, *consideraciõ*.

He rejects the use of *ph* for *f*, and of *q* before *ua* or *uo*, using *c* instead. He uses *q* only when it sounds before *e* and *i*, but dispenses with the silent *u*. He spells, therefore, *qien, qeso*.

Have any of the preceding simplifications been adopted to any great extent? Yes, some of them in Spain; still more in some of the countries of Spanish America.

What of the future? Simple as the spelling of the Spanish language is to-day, it will be still further simplified when the phoneticists win their last battle and take the last stronghold of the etymologists.

4. The *δαριστὺς* of Theocritus, by Professor Edward B. Clapp, of the University of California.

The writer of this paper held that the prevailing denial of the authenticity of the *δαριστὺς* is unjustifiable. The Ms. tradition of Theocritus is too uncertain to afford sufficient ground for such denial. The poem appears in some of the best Mss., and the adverse combinations of critics do not carry full conviction. The argument from language, style, and metrical structure is far from convincing. On the other hand, the subject-matter of the poem, on which English editors have laid much stress, furnishes absolutely no ground for rejecting the *δαριστὺς* as Theocritean, or for aspersing its poetic worth.

5. Some Phases of Martial's Literary Attitude, by Professor J. Elmore, of the Leland Stanford Jr. University.

The paper was based on a collation of the epigrams in which Martial deals with literary matters. It was concerned chiefly with the grounds of his preference for the epigram as a medium of expression; his attitude toward tradition; the question of his primacy in the use

of the pointed epigram ; his use of recurrent themes ; his references to literary principles and methods ; his relation to his critics and the public in general ; his conception of the qualities necessary for permanence in a work of literature.

This paper appears in the Matzke Memorial Volume, *Stanford University Publications*, no. 7.

6. The Metrical Structure of Early Spanish Epic Verse, by Professor A. M. Espinosa, of the Leland Stanford Jr. University.

A defence of the theory of Milá y Fontanals and Menéndez Pidal, *i.e.* that the old Spanish epic verse was not metrical. The presentation and defence of their theories with additional evidence.

I. The earliest Spanish epic poetry represents the transition from an earlier irregular form to a fixed metrical verse, which in the Spanish ballads finally developed into a sixteen-syllable verse.

(a) Theories of the versification of the *Cid*. — Diez, Wolff, Restori, Hinard, and the French epic metres. Cornu and the theory of the original ballad metre. Pidal and Hanssen accept this, but M. Pidal now defends Milá. The theory of Milá as now accepted by M. Pidal, the only sound theory. Additional evidences. A fixed metrical verse is out of the question in the earliest periods of any Romance poetry. Characteristics of early Romance poetry. Non-metrical assonanced verses.

II. The Versification of the Oldest Spanish Ballads. — The sixteen-syllable verse predominates, but evidences of the earlier irregularities still appear. The metre of the *Cid*, *Rodrigo* and *Infantes de Lara* compared with that of the ballads. In the *Cid* twenty-five per cent of verses have octosyllabic hemistichs, in the *Infantes de Lara* fifty per cent, in the old ballads seventy-five per cent, and finally the fifteenth century ballads assume a definite form, a sixteen-syllable verse.

7. A Phonetic Survey of the Native Languages of California, by Professor A. L. Kroeber, of the University of California.

Since the phonetics of the Indian languages of California have recently become better known through experimental determination and systematic observation, the multiplicity of these languages, which

belong to about twenty groups that are apparently without genetic connection, leads to the conclusion that even the most diverse of these tongues have largely influenced and modified one another in their phonetic constituents and processes, whenever the territories in which the languages were spoken were sufficiently near to allow of intercommunication. This confirms analogous results previously arrived at from morphological studies. Features common to several or nearly all of the linguistic stocks of the state are : the predominance of open over closed vowels ; the presence of sounds of either the *k* series or the *t* series, or both, articulated in two distinct positions ; a relation of voiced to unvoiced stops that is unusual or unknown in Indo-European languages ; the replacing of *s* and *sh* by a sound more or less intermediate ; and a repugnance to consonant combinations except when enforced by composition. It is thus clear that at least the history of the individual languages cannot be determined or correctly understood without a knowledge of the phonetic movements that have taken place in other languages in the area.

8. Notes on Euripides' *Iphigenia at Aulis*, by Professor Ivan M. Linforth, of the University of California.

366-369. *ἔχοντες*, the reading of the Mss. in 367, is defended by the analogous use of the same participle in such phrases as *τί ληρεῖς ἔχων*, examples of which are to be found in Aristophanes and Plato, but not in tragedy. The idiom is undoubtedly colloquial, as is pointed out in Kühner-Blass (482, 13), but not by any means inappropriate to the plain-spoken language of the present play. Translate as follows : "Aye, hundreds of men have followed this course in their conduct of affairs : they labor effectually (*ἐκ-*) and unremittingly (*ἔχοντες*), but then ignobly give up the struggle, in some cases because they are constrained thereto by the gross judgment of the populace, in other cases because they deserve no better, being themselves unable to protect the state."

558-572. The progress of thought in this antistrophe can be best explained by regarding vv. 561, 562, as parenthetical, and 563 ff. as giving the reason for the belief stated in 560. "Men differ widely in disposition and character, but true virtue is always easily recognizable. Training and education, too, to be sure, and not birth alone, have great power to increase virtue. But this virtue, however it may be come by, is easily recognized by its most notable feature, a respect for one's self and for others (*τὸ αἰδέσθαι*). This quality of *αἰδώς* is

but another name for wisdom, or the art of life, and possesses the rare grace of discerning the right with fine perception."

590-641. This passage, of which large portions have been regarded as interpolations, while the remainder has been rearranged at the pleasure of the several critics, is shown to be substantially sound by a careful and extended analysis of the action and stage-business. When the passage is examined as a part of a play which was intended for real acting, not only do the difficulties of closet-critics disappear, but much skill on the part of the playwright is shown in matters of dramatic propriety and effect. Scholars who undertake the interpretation of Greek tragedy give too little attention to the technique of the stage, and not infrequently have recourse to emendation or strained interpretation because of this neglect.

9. The Interpretation of *Iliad*, xvi, 85, by Professor A. T. Murray, of the Leland Stanford Jr. University.

The paper discussed, in the light of the *Iliad* as a whole, the attitude of Achilles toward the collective Greek chieftains, as contrasted with his attitude toward Agamemnon, and the possibility of assuming that Achilles might yield and accept overtures from the army at large, while rejecting the plea and the gifts of the king himself.

This suggestion, first put forward by Kammer (*Zur homerischen Frage*, III, 10), but rejected by the majority of Homeric critics, would obviate a contradiction between Book ix and Book xvi.

10. A Timoneda Find: *El buen Aviso y Portacuentos*, by Professor R. Schevill, of the University of California.

Juan Timoneda compiled not only the well known story-book of the *Patrañuelo* and the *Sobremesa y Alivio de Caminantes*, but also another collection of tales and jests, which he called *El buen Aviso y Portacuentos*. Salvá's catalogue describes a copy of the latter, but without giving any of the contents, while Menéndez y Pelayo, in his second volume of *los Orígenes de la Novela*, was dependent for information on the rare work entirely upon what Salvá had said. What appears to be a unique copy of Timoneda's jest-book exists in the library of the Hispanic Society of America in New York City. It has nothing in common with any of Timoneda's other collections, as has been asserted, for example, in Barrera's Catalogue of the older drama. The little jest-book consists of two parts: the first, *el buen Aviso*, with seventy-one anecdotes, each one of which ends in a doggerel

supposed to give a résumé of the moral of the tale ; the second, *el Portacuentos*, with ninety-nine tales after making due allowance for misnumbering of several stories and the loss of one folio (48 sig. F. viii). This folio contained two stories and parts of two others. The text is characterized by the same slovenliness which mars all the early editions of works written or merely edited by Timoneda ; punctuation and the use of capital letters show no consistency, and the spacing of the words not infrequently mars both appearance and meaning of the sentence. There are fifty-six numbered folios, some of which were badly clipped along the edges when the book was rebound. The *epistola al benigno lector* tells us that in days gone by Timoneda had printed the *Sobremesa*, and that its success had encouraged him to bring to light the jest-book *el buen Aviso*, which differs from its predecessor in so far as the former contains nothing but yarns and anecdotes, while the latter has a large number of brief narratives which turn entirely upon a repartee or a saying, but with no particular story attached. A thorough account of Spanish jest-books would add an interesting chapter to the history of the Spanish *novela*. A reprint of *el buen Aviso* will appear in the near future.

11. The Library of Jean Chapelain, by Professor C. Searles, of the Leland Stanford Jr. University.

A sketch of the life of Jean Chapelain and of his significance as a doctrinaire of *belles lettres*. His library, its history, its destiny, a survey of the books of which it was composed.

12. What are the Canonical Books for the Study of Comparative Literature? by Professor H. Senger, of the University of California.

The writer of the paper posits Art as the representation of "The Beautiful" in its visible and audible form, having for its object Plato's *κάθαρος τῶν ἡδονῶν*. Following Lotze, "The Beautiful" may be considered objectively : according to the general forms of intuition, Time, Space, and Causality ; subjectively : according to the definite types of the various things ; and subjecto-objectively : according to the entirety of world-events, of which they are a part. Every piece of art, therefore, should exhibit to us (1) the existence of general laws prevailing within and without its particular domain, (2) a definite and concrete actuality, (3) such actuality to be an inherent part of a world-design.

The qualities of a piece of art revealing its essential conditions are discussed and defined as Elevation (objective), Proportion of Parts (subjective), and Repose (subjecto-objective).

As the Canon of the New Testament was based on Homologumena and Antilegomena, applying the test of Elevation, Proportion, and Repose, the writer advances as Homologumena : —

- (1) The Psalms (not all of them) ;
- (2) Almost all of the *Iliad* and of the *Odyssey* ;
- (3) Dante's *Inferno* ;
- (4) Shakespeare's *Macbeth*, *King Lear*, *Hamlet* ;
- (5) Goethe's *Iphigenia*, *Faust* (not all of both parts) ;

and as Antilegomena : —

Aeschylus, *Prometheus* ;
 Sophocles, *Antigone* ;
 Aristophanes, *Birds* ;
 Cervantes, *Don Quijote* (not all of it) ;
 Milton, *Paradise Lost* (the first two books) ;
 Molière, *Le Misanthrope*, *L'Avare*, *Tartuffe* ;
 Lessing, *Nathan der Weise*.

The author lays stress on the necessity of constantly *hearing* the masterpieces read, and deplores the loss, through translation, of the harmonious over- and undertones arising from the words of the original language.

13. Some Examples of Artistic Choral Management in Aeschylus, by Professor R. T. Stephenson, of the University of the Pacific.

There are two and perhaps three passages where Aeschylus was perplexed by the presence of his chorus. In *Agamemnon*, 855 ff., the insertion of verses 855-858 occurred to him as a happy solution of the situation. His embarrassment lay in the fact that he must make Clytemnestra speak words of greeting known by the elders to be false. He faced the difficulty squarely by portraying the queen, in the first words of her speech, true to his conception of her throughout. By her brazenness Clytemnestra herself met the situation for Aeschylus. In effect she says : "Despite what you men suspect, I do not mind your presence in the least." The terrible undercurrent (affecting Agamemnon) commonly read into the lines is there, but it may well be they were also intended by the poet to naturalize the presence of the chorus — an office which, at any rate, they admirably fulfill.

In the *Choephoroi* (870 ff.) Aeschylus certainly was embarrassed by his chorus, as verses 872-874 (which remove it) indicate. My own view of this passage has been anticipated by Verrall. (See his *Agamemnon*.) Here Aeschylus surmounted his stage-limitation — this time by somewhat defying convention perhaps and sending his chorus from the orchestra altogether.

There is another passage in the *Agamemnon* (1343-1371) where the chorus was plainly in the poet's way. On the outcry of the king, how was Aeschylus to keep the elders from breaking into the palace and intercepting things half-done? Cassandra must meet a like fate, else the tragedy would be spoiled. (Between her exit in 1330 and 1342 there is not time for Cassandra's murder.) It will not do here to say that convention prevents the chorus from entering the palace; common sense and ordinary conduct must be preserved as well, else there is present an unreality which is absent in a work of art. So the text of the *Agamemnon* leaves traces of our poet's dilemma. On the one hand, the poet must not portray his chorus as cowards betraying their lord; nor can he, on the other, allow them to enter and spoil the action. (See the scholium.) Accordingly, he consumed what time he must in a spirited conversation, participated in by each one of the elders as to the best action — a course certainly not unnatural in old men; the fact is, they finally agreed to enter, and ostensibly were on the point of doing so, when — the deed was done and Clytemnestra stepped upon the stage.

To say that Aeschylus meets this situation to our absolute satisfaction is perhaps an overstatement; some may want immediate action — the doors burst open, if barred, the murderous blows stopped. The poet has, however, again surmounted his stage-limitation — this time by inventing a situation which all but completely naturalizes what, in the hands of a lesser dramatist, would have been a very embarrassing inactivity on the part of the chorus.

In proof of this, three passages from Euripides may be cited in which the latter poet under similar circumstances gives us choruses unnatural to an offending degree. In the *Medea* (1236 ff.), the *Hippolytus* (723 ff.), and the *Hercules Furens* (822 ff.) we have death-scenes in which the chorus, from their knowledge of the situation, naturally would be expected to step in and interfere. In these scenes, however, Euripides assumes a conventional non-interference on the part of his chorus, just as in others he pledges it to secrecy and inactivity at the instance of some actor engaged in the conspiracy.

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The Bibliographical Record — a very incomplete list of the publications of the members, as returned by themselves — aims to include not only publications that are distinctly philological in character, but also those that deal with the educational aspects of the study of language and literature.

PRINCIPAL ABBREVIATIONS

AHR — American Historical Review.
AJA — American Journal of Archaeology.
AJP — American Journal of Philology.
AJSL — American Journal of Semitic Languages.
AJT — American Journal of Theology.
BpW — Berliner philologische Wochenschrift.
CJ — Classical Journal.
CP — Classical Philology.
CQ — Classical Quarterly.
CR — Classical Review.
CSCP — Cornell Studies in Classical Philology.
CW — Classical Weekly.
ER — Educational Review.
GWUB — George Washington University Bulletin.
HSCP — Harvard Studies in Classical Philology.
HSPL — Harvard Studies and Notes in Philology and Literature.
IF — Indogermanische Forschungen.
JAOS — Journal of the American Oriental Society.
JBL — Journal of Biblical Literature.
JEGP — Journal of English and Germanic Philology.

JHUC — Johns Hopkins University Circulars.
KZ — Kuhn's Zeitschrift.
MLA — Publications of the Modern Language Association.
MLN — Modern Language Notes.
MP — Modern Philology.
Nat. — The Nation.
PAA — Proceedings of the American Academy of Arts and Sciences.
PAPA — Proceedings of the American Philological Association.
PUB — Princeton University Bulletin.
Rom. R. — Romanic Review.
SER — Southern Educational Review.
SR — School Review.
TAPA — Transactions of the American Philological Association.
TCA — Transactions of the Connecticut Academy of Arts and Sciences.
UCPCP — University of California Publications in Classical Philology.
UMS — University of Michigan Studies.
UPB — University of Pennsylvania Bulletin.
VUS — Vanderbilt University Studies.
WRUB — Western Reserve University Bulletin.

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- Prof. William N. Bates, University of Pennsylvania, Philadelphia, Pa. (220 St. Mark's Square). 1894.
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- Prof. Charles Edward Bishop, College of William and Mary, Williamsburg, Va. 1890.
- Robert Pierpont Blake, Bank of Montreal, Threadneedle St., London. 1909.
- Prof. Robert W. Blake, Lehigh University, Bethlehem, Pa. 1894.
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- Prof. George Willis Botsford, Columbia University, New York, N. Y. 1894.
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- Prof. James W. Bright, Johns Hopkins University, Baltimore, Md. 1887.
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- Prof. Demarchus C. Brown, 125 Downey Ave., Indianapolis, Ind. 1893.
- Dr. Lester Dorman Brown, Hotchkiss School, Lakeville, Conn. 1904.
- Prof. Carleton L. Brownson, College of the City of New York, New York, N. Y. 1892.
- Principal C. F. Brusie, Mount Pleasant Academy, Ossining, N. Y. 1894.
- Dr. Arthur Alexis Bryant, DeWitt Clinton High School, New York, N. Y. 1906.
- Prof. Carl D. Buck, University of Chicago, Chicago, Ill. 1890.
- Miss Mary H. Buckingham, 96 Chestnut St., Boston, Mass. 1897.
- Dr. Theodore C. Burgess, Bradley Polytechnic Institute, Peoria, Ill. 1900.
- Prof. John M. Burnam, University of Cincinnati, Cincinnati, O. 1899.
- Prof. Sylvester Burnham, Colgate University, Hamilton, N. Y. 1885.
- Prof. William S. Burrage, Middlebury College, Middlebury, Vt. 1898.
- Prof. Harry E. Burton, Dartmouth College, Hanover, N. H. 1899.
- Prof. Henry F. Burton, University of Rochester, Rochester, N. Y. 1878.
- Prof. Curtis C. Bushnell, Syracuse University, Syracuse, N. Y. (618 Irving Ave.). 1900.
- Prof. Orma Fitch Butler, Belmont College, Nashville, Tenn. 1907.
- Pres. Henry A. Buttz, Drew Theological Seminary, Madison, N. J. 1869.

- Prof. Donald Cameron, Boston University, Boston, Mass. 1905.
Prof. Edward Capps, Princeton University, Princeton, N. J. 1889.
Prof. Mitchell Carroll, Office of the Archaeological Institute, The Octagon,
Washington, D. C. 1894.
Prof. Adam Carruthers, University College, Toronto, Can. 1909.
* Pres. Luella Clay Carson, Mills College, Cal. 1910.
Dr. Franklin Carter, Williamstown, Mass. 1871.
Prof. Jesse Benedict Carter, American School of Classical Studies, Rome, Italy
(Via Vicenza 5). 1898.
Dr. Earnest Cary, Princeton University, Princeton, N. J. 1905.
Prof. Clarence F. Castle, University of Chicago, Chicago, Ill. 1888.
William Van Allen Catron, Lexington, Mo. 1896.
Prof. Julia H. Caverno, Smith College, Northampton, Mass. 1902.
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Atherton St.). 1900.
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William Churchill, New York *Sun*, New York, N. Y. 1910.
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legas Ave.). 1907.
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sity Place). 1905.
Prof. Charles Nelson Cole, Oberlin College, Oberlin, O. 1902.
Prof. Hermann Collitz, Johns Hopkins University, Baltimore, Md. 1887.
William T. Colville, Carbondale, Pa. 1884.
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Dr. Robert Franklin Cooper, Centreville, Ala. 1909.
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 William L. Cushing, Westminster School, Simsbury, Conn. 1888.
 * Dr. P. Dargan, University of California, Berkeley, Cal. 1910.
 * Ludwig J. Demeter, University of California, Berkeley, Cal. (1300 Grove St.). 1903.
 Thomas S. Denison, 163 Randolph St., Chicago, Ill. 1908.
 Prof. William K. Denison, Tufts College, Mass. 1899.
 Prof. Walter Dennison, Swarthmore College, Swarthmore, Pa. 1899.
 Prof. Samuel C. Derby, Ohio State University, Columbus, O. 1895.
 * Monroe E. Deutsch, University of California, Berkeley, Cal. 1904.
 Prof. Henry B. Dewing, Robert College, Constantinople. 1909.
 Prof. Norman W. DeWitt, Victoria College, Toronto, Can. 1907.
 Prof. Sherwood Owen Dickerman, Williams College, Williamstown, Mass. 1902.
 Prof. Benjamin L. D'Ooge, State Normal College, Ypsilanti, Mich. 1895.
 Prof. Martin L. D'Ooge, University of Michigan, Ann Arbor, Mich. 1873.
 Prof. Louis H. Dow, Dartmouth College, Hanover, N. H. 1895.
 Prof. William Prentiss Drew, Knox College, Galesburg, Ill. 1907.
 Prof. Eli Dunkle, Ohio University, Athens, O. 1904.
 Prof. Frederic Stanley Dunn, University of Oregon, Eugene, Ore. 1899.
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 Miss Emily Helen Dutton, Tennessee College, Murfreesboro, Tenn. 1898.
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 Prof. Herman L. Ebeling, Hamilton College, Clinton, N. Y. 1892.
 Prof. William S. Ebersole, Cornell College, Mt. Vernon, Ia. 1893.
 Prof. W. A. Eckels, Lafayette College, Easton, Pa. 1894.
 Dr. Franklin Edgerton, Johns Hopkins University, Baltimore, Md. 1909.
 Prof. George V. Edwards, College of the City of New York, New York, N. Y. 1901.
 Prof. Katharine M. Edwards, Wellesley College, Wellesley, Mass. 1893.
 Dr. Philip H. Edwards, Baltimore City College, Baltimore, Md. 1907.
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 * Prof. J. Elmore, Leland Stanford Jr. University, Palo Alto, Cal. (1134 Emerson St.). 1900.
 Prof. Levi Henry Elwell, Amherst College, Amherst, Mass. 1883.
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 Prof. Edgar A. Emens, Syracuse University, Syracuse, N. Y. 1895.
 Prof. Robert B. English, Washington and Jefferson College, Washington, Pa. 1905.
 Prof. A. M. Espinosa, Leland Stanford Jr. University, Stanford University, Cal. 1910.
 Prof. George Taylor Ettinger, Muhlenberg College, Allentown, Pa. 1896.

- Prof. Alvin E. Evans, Washington State College, Pullman, Wash. 1909.
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Prof. Harold N. Fowler, Western Reserve University (College for Women), Cleveland, O. (2033 Cornell Rd.). 1885.
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- Walter H. Gillespie, Phillips Exeter Academy, Exeter, N. H. 1908.
 Pedro Ramon Gillott, Wyoming Seminary, Kingston, Pa. 1906.
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 Prof. Thomas D. Goodell, Yale University, New Haven, Conn. (35 Edgehill Road). 1883.
 Prof. Charles J. Goodwin, Lehigh University, Bethlehem, Pa. 1891.
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 Prof. Herbert Eveleth Greene, Johns Hopkins University, Baltimore, Md. 1890.
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 Prof. Wilber J. Greer, Washburn College, Topeka, Kan. 1892.
 * Prof. James O. Griffin, Leland Stanford Jr. University, Stanford University, Cal. (Box 144). 1896.
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 Prof. Richard Mott Gummere, Haverford College, Haverford, Pa. 1907.
 Miss Grace Guthrie, Vassar College, Poughkeepsie, N. Y. 1906.
 Roy Kenneth Hack, Williams College, Williamstown, Mass. 1910.
 Dr. George D. Hadzsits, University of Pennsylvania, Philadelphia, Pa. 1904.
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 Prof. William Gardner Hale, University of Chicago, Chicago, Ill. 1882.
 Prof. Arthur P. Hall, Drury College, Springfield, Mo. 1886.
 Prof. Frederic A. Hall, Washington University, St. Louis, Mo. (5203 Maple Ave.). 1896.
 Frank T. Hallett, Cathedral School of St. Paul, Garden City, L. I., N. Y. 1902.
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- Prof. William Fenwick Harris, 8 Mercer Circle, Cambridge, Mass. 1901.
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Eugene A. Hecker, 67 Oxford St., Cambridge, Mass. 1907.
Prof. William A. Heidel, Wesleyan University, Middletown, Conn. 1900.
Prof. F. B. R. Hellesms, State University of Colorado, Boulder, Colo. 1900.
Prof. Otto Heller, Washington University, St. Louis, Mo. 1896.
Prin. Nathan Wilbur Helm, Evanston Academy of Northwestern University, Evanston, Ill. 1900.
* Prof. George Hempl, Leland Stanford Jr. University, Stanford University, Cal. 1895.
Prof. Archer Wilmot Hendrick, Whitman College, Walla Walla, Wash. 1904.
Prof. George L. Hendrickson, Yale University, New Haven, Conn. 1892.
Prof. John H. Hewitt, Williams College, Williamstown, Mass. 1886.
Prof. Joseph William Hewitt, Wesleyan University, Middletown, Conn. 1905.
Edwin H. Higley, Groton School, Groton, Mass. 1899.
Prof. Henry T. Hildreth, Roanoke College, Salem, Va. 1896.
Prof. James M. Hill, Central High School, Philadelphia, Pa. 1900.
Dr. Gertrude Hirst, Barnard College, Columbia University, New York, N. Y. 1902.
Harwood Hoadley, 140 West 13th St., New York, N. Y. 1903.
Prof. Helen Elisabeth Hoag, Mt. Holyoke College, South Hadley, Mass. 1907.
Archibald L. Hodges, Wadleigh High School, 114th St., near 7th Ave., New York, N. Y. 1899.
* Miss F. Hodgkinson, Lowell High School, San Francisco, Cal. 1903.
Prof. Arthur W. Hodgman, Ohio State University, Columbus, O. (325 West 10th Ave.). 1896.
Prof. Charles Hoefig, University of Rochester, Rochester, N. Y. 1899.
Prof. Horace A. Hoffman, University of Indiana, Bloomington, Ind. 1893.
Dr. D. H. Holmes, Eastern District High School, Brooklyn, N. Y. (878 Driggs Ave.). 1900.
Prof. W. D. Hooper, University of Georgia, Athens, Ga. 1894.
Prof. E. Washburn Hopkins, Yale University, New Haven, Conn. (299 Lawrence St.). 1883.
Prof. Joseph Clark Hoppin, 310 Sears Bldg., Boston, Mass. 1900.
Prof. Robert C. Horn, Muhlenberg College, Allentown, Pa. 1909.
Prof. Herbert Pierrepont Houghton, Amherst College, Amherst, Mass. 1907.
Prof. William A. Houghton, Brunswick, Me. 1892.

Prof. Albert A. Howard, Harvard University, Cambridge, Mass. (12 Walker St.). 1892.

Prof. George E. Howes, Williams College, Williamstown, Mass. 1896.

Prof. Frank G. Hubbard, University of Wisconsin, Madison, Wis. 1896.

Prof. J. H. Huddilston, University of Maine, Orono, Me. 1898.

Prof. Walter Hullihen, University of the South, Sewanee, Tenn. 1904.

Prof. Milton W. Humphreys, University of Virginia, Charlottesville, Va. 1871.

Stephen A. Hurlbut, 119 W. 92d St., New York, N. Y. 1903.

Prof. Richard Wellington Husband, Dartmouth College, Hanover, N. H. 1907.

Dr. George B. Hussey, East Orange, N. J. 1887.

Prof. Fred Leroy Hutson, Princeton University, Princeton, N. J. 1902.

Principal Maurice Hutton, University College, Toronto, Can. 1908.

Prof. J. W. D. Ingersoll, Yale University, New Haven, Conn. (139 York St.). 1897.

Prof. A. V. Williams Jackson, Columbia University, New York, N. Y. 1884.

Prof. Carl Newell Jackson, Harvard University, Cambridge, Mass. (25 Beck Hall). 1905.

Prof. M. W. Jacobus, Hartford Theological Seminary, Hartford, Conn. 1893.

Prof. Hans C. G. von Jagemann, Harvard University, Cambridge, Mass. (113 Walker St.). 1882.

* M. C. James, High School, Berkeley, Cal. 1900.

Prof. Samuel A. Jeffers, Central College, Fayette, Mo. 1909.

Dr. Charles W. L. Johnson, 909 St. Paul St., Baltimore, Md. 1897.

Prof. William H. Johnson, Denison University, Granville, O. 1895.

Prof. Eva Johnston, University of the State of Missouri, Columbia, Mo. 1902.

Prof. George W. Johnston, University of Toronto, Toronto, Can. 1895.

* Prof. Oliver M. Johnston, Leland Stanford Jr. University, Stanford University, Cal. (Box 767). 1900.

Prof. Charles Hodge Jones, Princeton University, Princeton, N. J. 1906.

Prof. Horace L. Jones, Cornell University, Ithaca, N. Y. 1908.

Prof. J. C. Jones, University of the State of Missouri, Columbia, Mo. 1902.

* Winthrop L. Keep, Mills College, Alameda Co., Cal. 1900.

Prof. George Dwight Kellogg, Union University, Schenectady, N. Y. 1897.

Prof. Francis W. Kelsey, University of Michigan, Ann Arbor, Mich. 1890.

Prof. Roland G. Kent, University of Pennsylvania, Philadelphia, Pa. (College Hall). 1903.

Prof. James William Kern, Washington and Lee University, Lexington, Va. 1909.

Prof. David R. Keys, University College, Toronto, Can. 1908.

Prof. William Hamilton Kirk, Rutgers College, New Brunswick, N. J. 1898.

Prof. John C. Kirtland, Phillips Exeter Academy, Exeter, N. H. 1895.

Prof. George Lyman Kittredge, Harvard University, Cambridge, Mass. (8 Hilliard St.). 1884.

Dr. William H. Klapp, Academy of the Protestant Episcopal Church, 1324 Locust St., Philadelphia, Pa. 1894.

Prof. Charles Knapp, Barnard College, Columbia University, New York, N. Y. (1737 Sedgwick Ave.). 1892.

* P. A. Knowlton, Leland Stanford Jr. University, Stanford University, Cal. 1909.

- Charles S. Knox, St. Paul's School, Concord, N. H. 1889.
Miss Lucile Kohn, 1138 Madison Ave., New York, N. Y. 1905.
* Prof. Alfred L. Kroeber, University of California, Berkeley, Cal. 1902.
Prof. William H. Kruse, Fort Wayne, Ind. 1905.
* Dr. Benjamin P. Kurtz, University of California, Berkeley, Cal. 1906.
Prof. Gordon J. Laing, American School of Classical Studies, Rome, Italy (Via Vicenza 5). 1907.
Prof. A. G. Laird, University of Wisconsin, Madison, Wis. 1890.
Prof. W. B. Langsdorf, Box 184, Monrovia, Cal. 1895.
Prof. Charles R. Lanman, Harvard University, Cambridge, Mass. (9 Farrar St.). 1877.
Lewis H. Lapham, 8 Bridge St., New York, N. Y. 1880.
Prof. Abby Leach, Vassar College, Poughkeepsie, N. Y. 1888.
Dr. Arthur G. Leacock, Phillips Exeter Academy, Exeter, N. H. 1899.
Dr. Emory B. Lease, College of the City of New York, New York, N. Y. (3675 Broadway). 1895.
Miss Caroline Stein Ledyard, College of Agriculture, University of the Philippines, Los Banos, P. I. 1911.
Prof. David Russell Lee, University of Chattanooga, Chattanooga, Tenn. 1907.
Prof. Winfred G. Leutner, Western Reserve University, Cleveland, O. 1905.
* Prof. Ivan M. Linforth, University of California, Berkeley, Cal. (2742 Derby St.). 1903.
Prof. Herbert C. Lipscomb, Randolph-Macon Woman's College, Lynchburg, Va. 1909.
Prof. Charles Edgar Little, University of Nashville, Nashville, Tenn. 1902.
Prof. Dean P. Lockwood, Columbia University, New York, N. Y. 1909.
Prof. Gonzalez Lodge, Teachers College, Columbia University, New York, N. Y. 1888.
Prof. O. F. Long, Northwestern University, Evanston, Ill. 1900.
F. M. Longanecker, High School, Charleston, W. Va. 1906.
Prof. George D. Lord, Dartmouth College, Hanover, N. H. 1887.
Prof. Louis E. Lord, Oberlin College, Oberlin, O. 1910.
Daniel W. Lothman, East High School, Cleveland, O. 1909.
D. O. S. Lowell, Roxbury Latin School, Boston, Mass. 1894.
Prof. Frederick Lutz, Albion College, Albion, Mich. 1883.
Dr. Elizabeth Perkins Lyders, 2400 Van Ness Ave., San Francisco, Cal. 1904.
Prof. Nelson G. McCrea, Columbia University, New York, N. Y. 1890.
Prof. Walton Brooks McDaniel, University of Pennsylvania, Philadelphia, Pa. (College Hall). 1901.
Prof. J. H. McDaniels, Hobart College, Geneva, N. Y. 1871.
Dr. Mary B. McElwain, Smith College, Northampton, Mass. 1908.
Prof. A. St. Clair Mackenzie, State College of Kentucky, Lexington, Ky. (Life member). 1901.
Prof. George F. McKibben, Denison University, Granville, O. 1885.
Miss Harriett E. McKinstry, Lake Erie College, Painesville, O. 1881.
Prof. Charlotte F. McLean, Blackburn College, Carlinville, Ill. 1906.
Pres. George E. MacLean, State University of Iowa, Iowa City, Ia. (603 College St.). 1891.

- Prof. John MacNaughton, McGill University, Montreal, Can. 1909.
 Donald Alexander MacRae, Macmillan Co., 66 Fifth Ave., New York, N. Y. 1907.
 Prof. Grace Harriet Macurdy, Vassar College, Poughkeepsie, N. Y. 1894.
 Prof. Ashton Waugh McWhorter, Hampden-Sidney College, Hampden-Sidney, Va. 1909.
 Robert L. McWhorter, University of Georgia, Athens, Ga. 1906.
 Prof. David Magie, Jr., Princeton University, Princeton, N. J. (12 Nassau St.). 1901.
 Dr. Ralph Van Deman Magoffin, Johns Hopkins University, Baltimore, Md. 1908.
 Dr. Herbert W. Magoun, 70 Kirkland St., Cambridge, Mass. 1891.
 Prof. John D. Maguire, Catholic University of America, Washington, D. C. 1906.
 Pres. J. H. T. Main, Iowa College, Grinnell, Ia. 1891.
 Prof. J. Irving Manatt, Brown University, Providence, R. I. (15 Keene St.). 1875.
 Prof. John M. Manly, University of Chicago, Chicago, Ill. 1896.
 Prof. Richard Clarke Manning, Kenyon College, Gambier, O. 1905.
 Prof. F. A. March, Sr., Lafayette College, Easton, Pa. 1869.
 Prof. Allan Marquand, Princeton University, Princeton, N. J. 1891.
 * Prof. E. Whitney Martin, Leland Stanford Jr. University, Stanford University, Cal. 1903.
 Prof. Henry Martin, Wells College, Aurora, N. Y. 1909.
 Dr. Winfred R. Martin, Hispanic Society of America, 156th St., West of Broadway, New York, N. Y. 1879.
 Miss Ellen F. Mason, 1 Walnut St., Boston, Mass. 1885.
 * Miss Gertrude H. Mason, Berkeley, Cal. (2627 Channing Way). 1906.
 Dr. Maurice W. Mather, 41 Dana St., Cambridge, Mass. 1894.
 Prof. Clarence Linton Meader, University of Michigan, Ann Arbor, Mich. 1902.
 Prof. Clarence W. Mendell, Yale University, New Haven, Conn. 1908.
 Prof. Frank Ivan Merchant, Iowa State Normal School, Cedar Falls, Ia. (1928 Normal St.). 1898.
 Ernest Loren Meritt, 140 S. Main St., Gloversville, N. Y. 1903.
 Prof. Elmer Truesdell Merrill, University of Chicago, Chicago, Ill. 1883.
 * Prof. William A. Merrill, University of California, Berkeley, Cal. (2609 College Ave.). 1886.
 Dr. Truman Michelson, Smithsonian Institution, Washington, D. C. 1900.
 Dr. Charles C. Mierow, Princeton University, Princeton, N. J. 1909.
 Prof. Alfred W. Mildren, University of Mississippi, University, Miss. 1903.
 Prof. C. W. E. Miller, Johns Hopkins University, Baltimore, Md. 1892.
 Prof. Walter Miller, University of the State of Missouri, Columbia, Mo. 1900.
 Prof. Clara E. Millerd, Iowa College, Grinnell, Ia. 1902.
 Prof. William McCracken Milroy, Geneva College, Beaver Falls, Pa. 1909.
 Dr. Richard A. v. Minckwitz, De Witt Clinton High School, New York, N. Y. (Amsterdam Ave. and 102d St.). 1895.
 Charles A. Mitchell, Asheville School, Asheville, N. C. 1893.
 Prof. Walter Lewis Moll, Concordia College, Ft. Wayne, Ind. 1909.
 Prof. Annie Sybil Montague, 367 Harvard St., Cambridge, Mass. 1906.
 Prof. James Raider Mood, Villanova College, Villanova, Pa. 1909.

- Prof. Clifford Herschel Moore, Harvard University, Cambridge, Mass. (112 Brattle St.). 1889.
- Prof. Frank Gardner Moore, Columbia University, New York, N. Y. 1888.
- Prof. George F. Moore, Harvard University, Cambridge, Mass. (3 Divinity Ave.). 1885.
- Prof. J. Leverett Moore, Vassar College, Poughkeepsie, N. Y. 1887.
- Prof. Warren I. Moore, University of New Mexico, Albuquerque, N. M. 1908.
- Paul E. More, 260 W. 99th St., New York, N. Y. 1896.
- Prof. Edward P. Morris, Yale University, New Haven, Conn. (53 Edgehill Road). 1886.
- Prof. Charles M. Moss, University of Illinois, Urbana, Ill. 1907.
- Prof. Lewis F. Mott, College of the City of New York, New York, N. Y. 1898.
- Frank Prescott Moulton, High School, Hartford, Conn. (36 Willard St.). 1909.
- * Francis O. Mower, High School, Ukiah, Cal. 1900.
- * Miss Geneva W. Mower, Mills College, Alameda Co., Cal. 1908.
- Prof. George F. Mull, Franklin and Marshall College, Lancaster, Pa. 1896.
- * Dr. E. J. Murphy, Tarlac, Tarlac Province, Philippine Islands. 1900.
- * Prof. Augustus T. Murray, Leland Stanford Jr. University, Stanford University, Cal. (Box 112). 1887.
- Prof. E. W. Murray, University of Kansas, Lawrence, Kan. 1907.
- Prof. Howard Murray, Dalhousie College, Halifax, N. S. 1907.
- Prof. Wilfred P. Mustard, Johns Hopkins University, Baltimore, Md. 1892.
- Dr. Jens Anderson Ness, Wittenberg College, Springfield, O. 1910.
- Dr. K. P. R. Neville, Western University, London, Can. 1902.
- * Prof. A. G. Newcomer, Leland Stanford Jr. University, Palo Alto, Cal. 1902.
- Dr. Charles B. Newcomer, Drake University, Des Moines, Ia. (Life member). 1900.
- Prof. Barker Newhall, Kenyon College, Gambier, O. 1891.
- Prof. William A. Nitze, University of Chicago, Chicago, Ill. 1902.
- Prof. Paul Nixon, Bowdoin College, Brunswick, Me. 1907.
- * Prof. George R. Noyes, University of California, Berkeley, Cal. (2249 College Ave.). 1901.
- * Prof. H. C. Nutting, University of California, Berkeley, Cal. (Box 272). 1900.
- Dr. Charles J. Ogden, 250 W. 88th St., New York, N. Y. 1909.
- Prof. Marbury B. Ogle, University of Vermont, Burlington, Vt. 1907.
- Prof. George N. Olcott, 43 Via Tuscolana, Rome, Italy. 1899.
- Prof. William Abbott Oldfather, University of Illinois, Champaign, Ill. 1908.
- Prof. Samuel Grant Oliphant, Olivet College, Olivet, Mich. 1907.
- * Dr. Andrew Oliver, Broadway High School, Seattle, Wash. 1900.
- Prof. Edward T. Owen, University of Wisconsin, Madison, Wis. 1896.
- Prof. W. B. Owen, Lafayette College, Easton, Pa. 1875.
- Prof. Ernest Trowbridge Paine, Brown University, Providence, R. I. 1911.
- Prof. Elizabeth H. Palmer, Vassar College, Poughkeepsie, N. Y. 1902.
- Prof. Charles P. Parker, Harvard University, Cambridge, Mass. (1075 Massachusetts Ave.). 1884.
- * Clarence Paschall, University of California, Berkeley, Cal. (2736 Parker St.). 1903.
- Prof. James M. Paton, 65 Sparks St., Cambridge, Mass. 1887.

- John Patterson, University of Louisville, Louisville, Ky. (1117 Fourth St.). 1900.
- Dr. Charles Peabody, Harvard University, Cambridge, Mass. (197 Brattle St.). 1894.
- Dr. Mary Bradford Peaks, Vassar College, Poughkeepsie, N. Y. 1905.
- Prof. Arthur Stanley Pease, University of Illinois, Champaign, Ill. 1906.
- Dr. Ernest M. Pease, 231 West 39th St., New York, N. Y. 1887.
- Prof. Tracy Peck, Yale University, New Haven, Conn. 1871.
- Miss Frances Pellett, University of Chicago, Chicago, Ill. (Kelly Hall). 1893.
- Dr. Daniel A. Penick, University of Texas, Austin, Tex. 1902.
- Prof. Charles W. Pepler, Emory College, Oxford, Ga. 1899.
- Prof. Emma M. Perkins, Western Reserve University (College for Women), Cleveland, O. 1892.
- W. H. Perkins, 700 Equitable Bldg., Baltimore, Md. 1909.
- Prof. Bernadotte Perrin, Yale University, New Haven, Conn. (463 Whitney Ave.). 1879.
- Prof. Edward D. Perry, Columbia University, New York, N. Y. 1882.
- Principal William Peterson, McGill University, Montreal, Can. 1910.
- * Dr. Torsten Petersson, University of California, Berkeley, Cal. 1905.
- Prof. John Pickard, University of the State of Missouri, Columbia, Mo. 1893.
- * Dr. W. R. Pinger, University of California, Berkeley, Cal. (2551 Benvenue Ave.). 1908.
- Prof. Perley Oakland Place, Syracuse University, Syracuse, N. Y. 1906.
- Prof. Samuel Ball Platner, Adelbert College of Western Reserve University, Cleveland, O. (2033 Cornell Rd.). 1885.
- * Dr. William Popper, University of California, Berkeley, Cal. (2326 Russell St.). 1905.
- Prof. William Porter, Beloit College, Beloit, Wis. 1888.
- Prof. Edwin Post, De Pauw University, Greencastle, Ind. 1886.
- Hubert McNeil Poteat, Hotchkiss School, Lakeville, Conn. 1911.
- Prof. Franklin H. Potter, State University of Iowa, Iowa City, Ia. 1898.
- Henry Preble, 42 Stuyvesant Place, New Brighton, S. I., N. Y. 1882.
- Prof. William K. Prentice, Princeton University, Princeton, N. J. 1895.
- Prof. Henry W. Prescott, University of Chicago, Chicago, Ill. 1899.
- * Prof. Clifton Price, University of California, Berkeley, Cal. (17 Panoramic Way). 1899.
- Prof. Benjamin F. Prince, Wittenberg College, Springfield, O. 1893.
- Prof. Robert S. Radford, University of Tennessee, Knoxville, Tenn. 1900.
- Prof. Edward Kennard Rand, Harvard University, Cambridge, Mass. (107 Lake View Ave.). 1902.
- Prof. Charles B. Randolph, Clark College, Worcester, Mass. 1905.
- Prof. Edwin Moore Rankin, Lafayette College, Easton, Pa. 1905.
- * Miss Cecilia Raymond, Berkeley, Cal. (2407 S. Atherton St.). 1900.
- Prof. John W. Redd, Centre College, Danville, Ky. 1885.
- Prof. Kelley Rees, Yale University, New Haven, Conn. 1909.
- Prof. A. G. Rembert, Woford College, Spartanburg, S. C. 1902.
- * Prof. Karl G. Rendtorff, Leland Stanford Jr. University, Palo Alto, Cal. (1130 Bryant St.). 1900.

- Prof. Horatio M. Reynolds, Yale University, New Haven, Conn. (85 Trumbull St.). 1884.
- Prof. Alexander H. Rice, Boston University, Boston, Mass. 1909.
- * Prof. Leon J. Richardson, University of California, Berkeley, Cal. 1895.
- Dr. Ernest H. Riedel, University of the State of Missouri, Columbia, Mo. 1908.
- Dr. Ernst Riess, Boys' High School, Brooklyn, N. Y. (221 W. 113th St., N. Y.). 1895.
- Prof. Archibald Thomas Robertson, Southern Bapt. Theol. Seminary, Louisville, Ky. 1909.
- Prof. John Cunningham Robertson, St. Stephen's College, Annandale, N. Y. 1909.
- Prof. Edmund Y. Robbins, Princeton University, Princeton, N. J. 1895.
- Prof. David M. Robinson, John Hopkins University, Baltimore, Md. 1905.
- Fletcher Nichols Robinson, Phillips Exeter Academy, Exeter, N. H. 1909.
- Dr. James J. Robinson, Hotchkiss School, Lakeville, Conn. 1902.
- Prof. W. A. Robinson, Lawrenceville School, Lawrenceville, N. J. 1888.
- Prof. Joseph C. Rockwell, Buchtel College, Akron, O. 1896.
- Prof. Frank Ernest Rockwood, Bucknell University, Lewisburg, Pa. 1885.
- George B. Rogers, Phillips Exeter Academy, Exeter, N. H. 1902.
- Prof. John Carew Rolfe, University of Pennsylvania, Philadelphia, Pa. 1890.
- C. A. Rosegrant, Potsdam State Normal School, Potsdam, N. Y. 1902.
- Prof. Clarence F. Ross, Allegheny College, Meadville, Pa. 1902.
- Martin L. Rouse, 106 Gerraid St. E., Toronto, Can. 1908.
- Prof. Herbert Victor Routh, Trinity College, Toronto, Can. 1909.
- Prof. August Rupp, College of the City of New York, New York, N. Y. 1902.
- * Dr. Arthur W. Ryder, University of California, Berkeley, Cal. (2337 Telegraph Ave.). 1902.
- Prof. Julius Sachs, Teachers College, Columbia University, New York, N. Y. (149 West 81st St.). 1875.
- Prof. William Berney Saffold, University of Alabama, University, Ala. 1909.
- Benjamin H. Sanborn, Wellesley, Mass. 1890.
- Prof. Henry A. Sanders, University of Michigan, Ann Arbor, Mich. (1227 Washtenaw Ave.). 1899.
- Prof. Myron R. Sanford, Middlebury College, Middlebury, Vt. 1894.
- Winthrop Sargent, Jr., Ardmore, Pa. 1909.
- Miss Catharine Saunders, Vassar College, Poughkeepsie, N. Y. 1900.
- Prin. Joseph H. Sawyer, Williston Seminary, Easthampton, Mass. 1897.
- Pres. W. S. Scarborough, Wilberforce University, Wilberforce, O. 1882.
- Prof. John N. Schaeffer, Franklin and Marshall College, Lancaster, Pa. 1909.
- * Prof. R. Schevill, University of California, Berkeley, Cal. 1910.
- * Prof. H. K. Schilling, University of California, Berkeley, Cal. (2316 Le Conte Ave.). 1901.
- Prof. J. J. Schlicher, State Normal School, Terre Haute, Ind. 1901.
- Dr. Charles P. G. Scott, 49 Arthur St., Yonkers, N. Y. 1880.
- Prof. John Adams Scott, Northwestern University, Evanston, Ill. (1958 Sheridan Rd.). 1898.
- Prof. Henry S. Scribner, University of Pittsburgh, Pittsburgh, Pa. 1889.
- * Prof. Colbert Searles, Leland Stanford Jr. University, Stanford University, Cal. (Box 40). 1901.

- Prof. Helen M. Searles, Mount Holyoke College, South Hadley, Mass. 1893.
 Charles D. Seely, State Normal School, Brockport, N. Y. 1888.
 Prof. William Tunstall Semple, University of Cincinnati, Cincinnati, O. 1910.
 * Prof. Henry Senger, University of California, Berkeley, Cal. (1429 Spruce St.). 1900.
 J. B. Sewall, Brandon Hall, Brookline, Mass. 1871.
 * S. S. Seward, Leland Stanford Jr. University, Stanford University, Cal. (Box 771). 1902.
 Prof. R. H. Sharp, Jr., Randolph-Macon Woman's College, Lynchburg, Va. (College Park P.O.). 1897.
 George M. Sharrard, State University of Iowa, Iowa City, Ia. 1908.
 Joseph A. Shaw, Highland Military Academy, Worcester, Mass. 1876.
 Dr. T. Leslie Shear, Columbia University, New York, N. Y. (468 Riverside Drive). 1906.
 Prof. Edward S. Sheldon, Harvard University, Cambridge, Mass. (11 Francis Ave.). 1881.
 Miss Emily L. Shields, 827 Hamilton Terrace, Baltimore, Md. 1909.
 Prof. F. W. Shipley, Washington University, St. Louis, Mo. 1900.
 Prof. Paul Shorey, University of Chicago, Chicago, Ill. 1887.
 Prof. Grant Showerman, University of Wisconsin, Madison, Wis. 1900.
 Dr. Edgar S. Shumway, Manual Training High School, Brooklyn, N. Y. (472 E. 18th St.). 1885.
 Prof. E. G. Sihler, New York University, University Heights, New York, N. Y. 1876.
 Prof. Kenneth C. M. Sills, Bowdoin College, Brunswick, Me. 1906.
 Rev. John Alfred Silsby, Shanghai, China. 1907.
 Prof. Charles F. Sitterly, Drew Theological Seminary, Madison, N. J. 1902.
 * Prof. Macy M. Skinner, Leland Stanford Jr. University, Stanford University, Cal. 1906.
 Prof. Moses Stephen Slaughter, University of Wisconsin, Madison, Wis. 1887.
 Pres. Andrew Sledd, University of Florida, Lake City, Fla. 1904.
 Prof. Charles N. Smiley, Iowa College, Grinnell, Ia. 1907.
 Prof. Charles Forster Smith, University of Wisconsin, Madison, Wis. 1883.
 Prof. Charles S. Smith, The George Washington University, Washington, D. C. (2122 H St.). 1895.
 G. Oswald Smith, University College, Toronto, Can. 1908.
 Prof. Harry de Forest Smith, Amherst College, Amherst, Mass. 1899.
 Prof. Josiah R. Smith, Ohio State University, Columbus, O. (120 13th Ave.). 1885.
 Dr. Kendall Kerfoot Smith, Harvard University, Cambridge, Mass. 1910.
 Prof. Kirby Flower Smith, Johns Hopkins University, Baltimore, Md. 1897.
 Prof. Herbert Weir Smyth, Harvard University, Cambridge, Mass. (15 Elmwood Ave.). 1886.
 Dr. Aristogeiton M. Soho, Baltimore City College, Baltimore, Md. 1909.
 Edward B. T. Spencer, Johns Hopkins University, Baltimore, Md. 1911.
 Prof. Edward H. Spieker, Johns Hopkins University, Baltimore, Md. (915 Edmondson Ave.). 1884.
 Dr. Sidney G. Stacey, Erasmus Hall High School, Brooklyn, N. Y. (177 Woodruff Ave.). 1901.

- Prof. Wallace N. Stearns, University of North Dakota, University, N. D. 1907.
Prof. R. B. Steele, Vanderbilt University, Nashville, Tenn. (2401 West End).
1893.
Prof. R. T. Stephenson, University of the Pacific, San José, Cal. 1910.
Prof. James Sterenberg, Olivet College, Olivet, Mich. 1910.
Prof. J. R. S. Sterrett, Cornell University, Ithaca, N. Y. (2 South Ave.). 1885.
Prof. Manson A. Stewart, Yankton College, Yankton, S. D. 1909.
Prof. Francis H. Stoddard, New York University, University Heights, New York,
N. Y. 1890.
Prof. Duane Reed Stuart, Princeton University, Princeton, N. J. 1901.
Dr. Edgar Howard Sturtevant, Barnard College, Columbia University, New York,
N. Y. (Sterling Pl., Edgewater, N. J.). 1901.
Prof. William F. Swahlen, De Pauw University, Greencastle, Ind. 1904.
Miss Helen H. Tanzer, Normal College, New York, N. Y. 1910.
Prin. William Tappan, Jefferson School, Baltimore, Md. 1909.
Prof. Frank B. Tarbell, University of Chicago, Chicago, Ill. 1882.
Prof. Julian D. Taylor, Colby University, Waterville, Me. 1890.
Prof. Glanville Terrell, University of Kentucky, Lexington, Ky. 1898.
* Reuben C. Thompson, University of Nevada, Reno, Nev. 1908.
Prof. William E. Thompson, Hamline University, St. Paul, Minn. 1877.
Prof. Willmot Haines Thompson, Jr., Acadia University, Wolfville, N. S. 1909.
* Prof. David Thomson, University of Washington, Seattle, Wash. 1902.
Prof. George R. Throop, Washington University, St. Louis, Mo. 1907.
Dr. Charles H. Thurber, 29 Beacon St., Boston, Mass. 1901.
Prof. FitzGerald Tisdall, College of the City of New York, New York, N. Y.
1889.
Prof. Henry A. Todd, Columbia University, New York, N. Y. 1887.
Prof. Herbert Cushing Tolman, Vanderbilt University, Nashville, Tenn. 1889.
Prof. William W. Troup, Westminster College, New Wilmington, Pa. 1907.
Prof. J. A. Tufts, Phillips Exeter Academy, Exeter, N. H. 1898.
Prof. B. L. Ullman, University of Pittsburgh, Pittsburgh, Pa. 1910.
Mrs. Josephine Stary Valentine, Orienta Ave., Belle Harbor, N. Y. 1899.
Prof. Esther B. Van Deman, American School of Classical Studies, Rome, Italy
(Via Vicenza 5). 1899.
Prof. Harry Brown Van Deventer, Princeton University, Princeton, N. J. 1907.
Henry B. Van Hoesen, Princeton University, Princeton, N. J. 1909.
Prof. LaRue Van Hook, Barnard College, Columbia University, New York, N. Y.
1905.
Addison Van Name, Yale University, New Haven, Conn. (121 High St.). 1869.
Prof. N. P. Vlachos, Temple University, Philadelphia, Pa. 1903.
Prof. Frank Vogel, Massachusetts Institute of Technology, Boston, Mass. 1904.
Dr. W. H. Wait, University of Michigan, Ann Arbor, Mich. 1893.
Miss Mary V. Waite, Kemper Hall, Kenosha, Wis. 1908.
Dr. Margaret C. Waites, Rockford College, Rockford, Ill. 1910.
Dr. John W. H. Walden, 13 Mt. Auburn St., Cambridge, Mass. 1889.
Prof. Arthur T. Walker, University of Kansas, Lawrence, Kan. 1895.
Prof. Alice Walton, Wellesley College, Wellesley, Mass. 1894.
Prof. Harry Barnes Ward, Hamilton College, Clinton, N. Y. 1905.

- Dr. Edwin G. Warner, Polytechnic Institute, Brooklyn, N. Y. (56 Montgomery Place). 1897.
- Andrew McCorrie Warren, care of Brown, Shipley & Co., 123 Pall Mall, London. 1892.
- * Prof. Oliver M. Washburn, University of California, Berkeley, Cal. (Faculty Club). 1908.
- Prof. William E. Waters, New York University, University Heights, N. Y. (604 West 115th St.). 1885.
- * Prof. John C. Watson, University of Nevada, Reno, Nev. 1902.
- Dr. Robert Henning Webb, Harvard University, Cambridge, Mass. 1909.
- Dr. Helen L. Webster, Farmington, Conn. 1890.
- Prof. Raymond Weeks, Columbia University, New York, N. Y. 1902.
- Prof. Charles Heald Weller, State University of Iowa, Iowa City, Iowa. 1903.
- Prof. Andrew F. West, Princeton University, Princeton, N. J. 1886.
- Prof. J. H. Westcott, Princeton University, Princeton, N. J. 1891.
- Prof. J. B. Weston, Christian Biblical Institute, Stanfordville, N. Y. 1869.
- Prof. Monroe Nichols Wetmore, Williams College, Williamstown, Mass. 1906.
- Prof. L. B. Wharton, College of William and Mary, Williamsburg, Va. 1888.
- Prof. Arthur L. Wheeler, Bryn Mawr College, Bryn Mawr, Pa. 1899.
- * Pres. Benjamin Ide Wheeler, University of California, Berkeley, Cal. 1879.
- Prof. James R. Wheeler, Columbia University, New York, N. Y. 1885.
- Prof. George Meason Whicher, Normal College, New York, N. Y. 1891.
- Dr. Frederic Earle Whitaker, Woonsocket, R. I. 1910.
- Dr. Andrew C. White, Cornell University, Ithaca, N. Y. (424 Dryden Road). 1886.
- Prof. John Williams White, 18 Concord Ave., Cambridge, Mass. 1874.
- Miss Mabel K. Whiteside, Randolph-Macon Woman's College, College Park, Va. 1906.
- * Prof. Edward A. Wicher, San Francisco Theological Seminary, San Anselmo, Cal. 1906.
- Prof. Alexander M. Wilcox, University of Kansas, Lawrence, Kan. 1884.
- Prof. Henry D. Wild, Williams College, Williamstown, Mass. 1898.
- Charles R. Williams, Indianapolis, Ind. (1005 N. Meridian St.). 1887.
- Prof. George A. Williams, Kalamazoo College, Kalamazoo, Mich. (136 Thompson St.). 1891.
- Prof. Mary G. Williams, Mt. Holyoke College, South Hadley, Mass. 1899.
- Dr. Gwendolen B. Willis, Milwaukee-Downer College, Milwaukee, Wis. 1906.
- Prof. Harry Langford Wilson, Johns Hopkins University, Baltimore, Md. 1898.
- Dr. John Garrett Winter, University of Michigan, Ann Arbor, Mich. 1906.
- Prof. Boyd Ashby Wise, Oklahoma Agricultural and Mechanical College, Stillwater, Okla. 1909.
- Prof. Henry Wood, Johns Hopkins University, Baltimore, Md. 1884.
- Prof. Willis Patten Woodman, Hobart College, Geneva, N. Y. 1901.
- Prof. Frank E. Woodruff, Bowdoin College, Brunswick, Me. 1887.
- C. C. Wright, University of Virginia, Charlottesville, Va. 1902.
- Prof. Ellsworth D. Wright, Lawrence College, Appleton, Wis. 1898.
- Dr. F. Warren Wright, Smith College, Northampton, Mass. 1910.

Prof. Henry B. Wright, Yale University, New Haven, Conn. (143 York St.).
1903.

Prof. Henry P. Wright, Yale University, New Haven, Conn. (128 York St.). 1883.

Prof. Herbert H. Yeames, Hobart College, Geneva, N. Y. 1906.

Prof. Clarence H. Young, Columbia University, New York, N. Y. (312 West 88th St.).
1890.

Mrs. Richard Mortimer Young, care of Morgan, Harjes et Cie, Bd. Haussmann,
Paris. 1906.

[Number of Members, 650]

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New York, N. Y. : Library of the College of the City of New York.
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Philadelphia, Pa. : The Mercantile Library.

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Washington, D. C. : Library of the Catholic University of America.
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Smithsonian Institution, Washington, D. C.
American School of Classical Studies, Athens.
American School of Classical Studies, Rome (Via Vicenza 5).
British Museum, London.
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Philological Society, London.
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Indian Office Library, London.
Bodleian Library, Oxford.
University Library, Cambridge, England.
Advocates' Library, Edinburgh, Scotland.
Trinity College Library, Dublin, Ireland.
Asiatic Society of Bengal, Calcutta.
Bombay Branch of the Royal Asiatic Society.
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Sir George Grey's Library, Cape Town, Africa.
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University of Upsala, Sweden.
Stadsbiblioteket, Göteborg, Sweden.
Russian Imperial Academy, St. Petersburg.
Austrian Imperial Academy, Vienna.
Anthropologische Gesellschaft, Vienna.
Biblioteca Nazionale, Florence.
Reale Accademia delle Scienze, Turin.
Société Asiatique, Paris.

Athénée Oriental, Louvain, Belgium.
 Curatorium of the University, Leyden, Holland.
 Bataviaasch Genootschap van Kunsten en Wetenschappen, Batavia, Java.
 Royal Prussian Academy of Sciences, Berlin.
 Royal Saxon Academy of Sciences, Leipsic.
 Royal Bavarian Academy of Sciences, Munich.
 Deutsche Morgenländische Gesellschaft, Halle.
 Library of the University of Bonn.
 Library of the University of Freiburg in Baden.
 Library of the University of Giessen.
 Library of the University of Jena.
 Library of the University of Königsberg.
 Library of the University of Leipsic.
 Library of the University of Toulouse.
 Library of the University of Tübingen.
 Imperial Ottoman Museum, Constantinople.

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TO THE FOLLOWING JOURNALS THE TRANSACTIONS ARE ANNUALLY SENT, GRATIS
 OR BY EXCHANGE

The Nation.
 Journal of the American Oriental Society.
 Publications of the Modern Language Association of America.
 Classical Philology.
 Modern Philology.
 The Classical Journal.
 Athenæum, London.
 Classical Review, London.
 Revue Critique, 28 Rue Bonaparte, Paris.
 Revue de Philologie, Paris (Adrien Krebs, 11 Rue de Lille).
 Mémoires de la Société de Linguistique, à la Sorbonne, Paris.
 Berliner Philologische Wochenschrift, Berlin.
 Wochenschrift für klassische Philologie, Berlin.
 Deutsche Literaturzeitung, Berlin.
 Literarisches Centralblatt, Leipsic.
 Indogermanische Forschungen, Strassburg (K. J. Trübner).
 Musée Belge, Liège, Belgium (Prof. Waltzing, 9 Rue du Parc).
 Zeitschrift für die österr. Gymnasien, Vienna (Prof. J. Golling, Maximilians-Gymnasium).
 Rivista di Filologia, Turin (Ermanno Loescher).
 Bolletino di Filologia Classica, Via Vittorio Amadeo ii, Turin.
 La Cultura, Rome, Via dei Sediari 16A.
 Biblioteca delle Scuole Italiane, Naples (Dr. A. G. Amatucci, Corso Umberto I, 106).

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[Total (650 + 60 + 44 + 22) = 776]

CONSTITUTION

OF THE

AMERICAN PHILOLOGICAL ASSOCIATION¹

ARTICLE I. — NAME AND OBJECT

1. This Society shall be known as "The American Philological Association."
2. Its object shall be the advancement and diffusion of philological knowledge.

ARTICLE II. — OFFICERS

1. The officers shall be a President, two Vice-Presidents, a Secretary and Curator, and a Treasurer.
2. There shall be an Executive Committee of ten, composed of the above officers and five other members of the Association.
3. All the above officers shall be elected at the last session of each annual meeting.
4. An Assistant Secretary, and an Assistant Treasurer, may be elected at the first session of each annual meeting, on the nomination of the Secretary and the Treasurer respectively.

ARTICLE III. — MEETINGS

1. There shall be an annual meeting of the Association in the city of New York, or at such other place as at a preceding annual meeting shall be determined upon.
2. At the annual meeting, the Executive Committee shall present an annual report of the progress of the Association.
3. The general arrangements of the proceedings of the annual meeting shall be directed by the Executive Committee.
4. Special meetings may be held at the call of the Executive Committee, when and where they may decide.

ARTICLE IV. — MEMBERS

1. Any lover of philological studies may become a member of the Association by a vote of the Executive Committee and the payment of five dollars as initiation fee, which initiation fee shall be considered the first regular annual fee.

¹ As amended December 28, 1907.

2. There shall be an annual fee of three dollars from each member, failure in payment of which for two years shall *ipso facto* cause the membership to cease.

3. Any person may become a life member of the Association by the payment of fifty dollars to its treasury, and by vote of the Executive Committee.

ARTICLE V. — SUNDRIES

1. All papers intended to be read before the Association must be submitted to the Executive Committee before reading, and their decision regarding such papers shall be final.

2. Publications of the Association, of whatever kind, shall be made only under the authorization of the Executive Committee.

ARTICLE VI. — AMENDMENTS

Amendments to this Constitution may be made by a vote of two-thirds of those present at any regular meeting subsequent to that in which they have been proposed.

ADMINISTRATIVE RESOLUTIONS

CERTAIN matters of administration not specifically provided for in the Constitution have been determined from time to time by special votes of the Association, or of its Executive Committee. The more important of these actions still in force are as follows : —

1. WINTER MEETINGS. On September 19, 1904, the Association, which had been accustomed to hold its annual meetings in the month of July, voted, "That, by way of experiment, the next two meetings of the Association be held during Convocation Week in 1905 and 1906" (PROCEEDINGS, xxxv, li). At the second of the annual meetings under this vote, held at Washington, January 2-4, 1907, it was voted "That until further notice the Association continue the practice of a winter meeting, to be held between Christmas and New Year's, if possible in conjunction with the Archaeological Institute of America" (xxxvii, xi). This action was further confirmed at the Baltimore meeting, December 30, 1909 (xl, xii).

2. NOMINATING COMMITTEE. On July 8, 1903, the Association, in session at New Haven, voted to establish a permanent Nominating Committee of five members, one of whom retires each year after five years of service, and is replaced by a successor named by the President of the Association. In accordance with the terms of the vote in question the standing Committee on Nominations was confirmed by the Association at the Toronto meeting (xxxiv, xix, xlv; xxxix, xii). The present membership of the Committee is as follows : —

Professor Samuel Ball Platner, *Chairman*.
Professor Edward Capps.
Professor Elmer Truesdell Merrill.
Professor Charles Edwin Bennett.
Professor Charles Forster Smith.

3. PHILOLOGICAL ASSOCIATION OF THE PACIFIC COAST. On July 5, 1900, the Association, in session at Madison, accepted the recommendation of the Executive Committee defining the terms of affiliation between the Philological Association of the Pacific Coast and the American Philological Association (xxxi, xxix; cf. xxxii, lxii).

4. SALARY OF THE SECRETARY AND TREASURER. In July, 1901, the Executive Committee fixed the salary of the Secretary and Treasurer at \$ 300, to include any outlay for clerical assistance (xxxii, lxii).

5. PUBLISHING CONTRACT. The contract with Messrs. Ginn & Co. has been renewed July 1, 1911, by authority of the Executive Committee, on the same terms (cf. xxxii, lxii).

PUBLICATIONS OF THE ASSOCIATION

THE annually published PROCEEDINGS of the American Philological Association contain, in their present form, the programme and minutes of the annual meeting, brief abstracts of papers read, reports upon the progress of the Association, and lists of its officers and members.

The annually published TRANSACTIONS give the full text of such articles as the Executive Committee decides to publish. The PROCEEDINGS are bound with them as an Appendix.

For the contents of Volumes I-XXXIV inclusive, see Volume XXXIV, pp. cxliii ff.

The contents of the last seven volumes are as follows : —

1904. — Volume XXXV

Ferguson, W. S. : Historical value of the twelfth chapter of Plutarch's *Life of Pericles*.

Botsford, G. W. : On the distinction between *Comitia* and *Concilium*.

Radford, R. S. : Studies in Latin accent and metric.

Johnson, C. W. L. : The *Accentus* of the ancient Latin grammarians.

Bolling, G. M. : The *Çāntikalpa* of the Atharva-Veḍa.

Rand, E. K. : Notes on Ovid.

Goebel, J. : The etymology of Mephistopheles.

Proceedings of the thirty-sixth annual meeting, St. Louis, 1904.

Proceedings of the fifth and sixth annual meetings of the Philological Association of the Pacific Coast, San Francisco, 1903, 1904.

1905. — Volume XXXVI

Sanders, H. A. : The *Oxyrhynchus* epitome of Livy and Reinhold's lost chronicon.

Meador, C. L. : Types of sentence structure in Latin prose writers.

Stuart, D. R. : The reputed influence of the *dies natalis* in determining the inscription of restored temples.

Bennett, C. E. : The ablative of association.

Harkness, A. G. : The relation of accent to elision in Latin verse.

Bassett, S. E. : Notes on the bucolic diaeresis.

Watson, J. C. : Donatus's version of the Terence *didascaliae*.

Radford, R. S.: Plautine synzesis.

Kelsey, F. W.: The title of Caesar's work.

Proceedings of the thirty-seventh annual meeting, Ithaca, N. Y., 1905.

Proceedings of the seventh annual meeting of the Philological Association of the Pacific Coast, San Francisco, 1905.

1906. — Volume XXXVII

Fay, E. W.: Latin word-studies.

Perrin, B.: The death of Alcibiades.

Kent, R. G.: The time element in the Greek drama.

Harry, J. E.: The perfect forms in later Greek.

Anderson, A. R.: *Ei*-readings in the Mss of Plautus.

Hopkins, E. W.: The Vedic dative reconsidered.

McDaniel, W. B.: Some passages concerning ball-games.

Murray, A. T.: The bucolic idylls of Theocritus.

Harkness, A. G.: Pause-elision and hiatus in Plautus and Terence.

Cary, E.: Codex Γ of Aristophanes.

Proceedings of the thirty-eighth annual meeting, Washington, D. C., 1907.

Proceedings of the eighth annual meeting of the Philological Association of the Pacific Coast, Berkeley, 1906.

Appendix — Report on the New Phonetic Alphabet.

1907. — Volume XXXVIII

Pease, A. S.: Notes on stoning among the Greeks and Romans.

Bradley, C. B.: Indications of a consonant-shift in Siamese.

Martin, E. W.: *Ruscinia*.

Van Hook, L. R.: Criticism of Photius on the Attic orators.

Abbott, F. F.: The theatre as a factor in Roman politics.

Shorey, P.: Choriambic dimeter.

Manly, J. M.: A knight ther was.

Moore, C. H.: Oriental cults in Gaul.

Proceedings of the thirty-ninth annual meeting, Chicago, Ill., 1907.

Proceedings of the ninth annual meeting of the Philological Association of the Pacific Coast, Stanford University, 1907.

1908. — Volume XXXIX

Spieker, E. H.: Dactyl after initial trochee in Greek lyric verse.

Laing, G. J.: Roman milestones and the *capita viarum*.

Bonner, C.: Notes on a certain use of the reed.

Oldfather, W. A.: Livy i, 26 and the *supplicium de more maiorum*.

Hadzsits, G. D.: Worship and prayer among the Epicureans.

Anderson, W. B.: Contributions to the study of the ninth book of Livy.

Hempl, G.: Linguistic and ethnographic status of the Burgundians.

Miller, C. W. E.: On τὸ δέ = whereas.

Proceedings of the fortieth annual meeting, Toronto, Can., 1908.

Proceedings of the tenth annual meeting of the Philological Association of the Pacific Coast, San Francisco, 1908.

1909. — Volume XL

- Heidel, W. A.: The *ἄναρμοι ὄγχοι* of Heraclides and Asclepiades.
 Michelson, T.: The etymology of Sanskrit *puṇya*.
 Foster, B. O.: Euphonic embellishments in the verse of Propertius.
 Husband, R. W.: Race mixture in early Rome.
 Hewitt, J. W.: The major restrictions on access to Greek temples.
 Oliphant, S. G.: An interpretation of *Ranae*, 788-790.
 Anderson, A. R.: Some questions of Plautine pronunciation.
 Flickinger, R. C.: *Scænica*.
 Fiske, G. C.: Lucilius and Persius.
 Mustard, W. P.: On the *Eclogues* of Baptista Mantuanus.
 Shorey, P.: *Φύσις, μελέτη, ἐπιστήμη*.
 Proceedings of the forty-first annual meeting, Baltimore, Md., 1909.
 Proceedings of the eleventh annual meeting of the Philological Association of the Pacific Coast, San Francisco, 1909.
 Appendix — Index to volumes XXXI-XL.

1910. — Volume XLI

- Kent, R. G.: The etymology of Latin *mīles*.
 Hutton, M.: Notes on Herodotus and Thucydides.
 Husband, R. W.: The diphthong *-ui* in Latin.
 Fay, E. W.: A word miscellany.
 Adams, C. D.: Notes on the peace of Philocrates.
 Macurdy, G. H.: Influence of Plato's eschatological myths in Revelation and Enoch.
 Goodell, T. D.: Structural variety in Attic tragedy.
 Hewitt, J. W.: The necessity of ritual purification after justifiable homicide.
 Knapp, C.: Notes on *etiam* in Plautus.
 Shipley, F. W.: Dactylic words in the rhythmic prose of Cicero.
 McWhorter, A. W.: The so-called deliberative type of question (*τί ποιήσω*);.
 Whicher, G. M.: On Latin *adulare*.
 Bonner, C.: Dionysiac magic and the Greek land of Cockaigne.
 Proceedings of the forty-second annual meeting, Providence, R. I., 1910.
 Proceedings of the twelfth annual meeting of the Philological Association of the Pacific Coast, San Francisco, 1910.
 Appendix — Report of the commission on college entrance requirements in Latin.

The Proceedings of the American Philological Association are distributed gratis upon application to the Secretary or to the Publishers until they are out of print.

Fifty separate copies of articles printed in the Transactions, twenty of articles printed in the Proceedings, are given to the authors for distribution. Additional copies will be furnished at cost.

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					"	"	1910	"	XLI

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Back volumes will be bound in the style of this volume for thirty-five cents each by F. J. Barnard & Co., 105 Federal St., Boston, Mass., provided at least twelve volumes are sent at a time, and the cost of transportation both ways is paid by the owner. All parcels should be plainly marked with the name and address of the sender, and the binders should be notified at the time the unbound volumes are sent in order that the sender may be identified.

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It is especially appropriate that American Libraries should exert themselves to procure this series while it may be had. It is the work of American scholars, and contains many valuable articles not elsewhere accessible ; and, apart from these facts, as the first collection of essays in general philology made in this country, it is sure to be permanently valuable for the history of American scholarship.

APPENDIX

REPORT OF THE COMMISSION ON COLLEGE ENTRANCE REQUIREMENTS IN LATIN

AT its annual meeting in 1908 the American Philological Association, acting upon petitions from the Classical Association of New England, the Classical Association of the Atlantic States, and the Classical Association of the Middle West and South, passed this vote : —

Resolved, That there be constituted under the authority of this Association a commission of fifteen members on College Entrance Requirements in Latin, to formulate definitions of such requirements and to further the adoption of these definitions by our colleges and universities, in the interest of that uniformity toward the attainment of which this Association in the vote of Dec. 28, 1907, promised to "lend all aid in its power."

Resolved, That the members of this Association who are present as representatives of the Classical Associations of New England, the Atlantic States, and the Middle West and South be constituted a committee to select the commission named above ; further, that this commission shall consist of four members each, two representing colleges and two representing secondary schools, from the Classical Associations of New England and the Atlantic States, and seven members from the Classical Association of the Middle West and South, four representing colleges and three representing secondary schools, and shall include the Committee of Selection.

The committee charged with the selection of the Commission, W. G. Hale, J. C. Kirtland, and Gonzalez Lodge, asked the Latin departments of certain universities to designate representatives and left to the three Classical Associations the choice of the members to represent secondary schools. The committee deemed it important that four universities which admit students only on examination, two within the territory of the Classical Association of New England and two within the territory of the Classical Association of the Atlantic States, should be represented on the Commission, and thus made up the complement of college representatives allowed to these Associations by the vote establishing the Commission ; in the case of the Classical Association of the Middle West and South institutions in

different parts of its territory were selected. As finally constituted, the Commission consists of the following members : —

Walter Dennison, University of Michigan.
 W. G. Hale, University of Chicago.
 M. M. Hart, William McKinley High School, St. Louis.
 J. W. D. Ingersoll, Yale University.
 J. C. Kirtland, Phillips Exeter Academy.
 Gonzalez Lodge, Teachers College, Columbia University.
 D. W. Lothman, East High School, Cleveland.
 B. W. Mitchell, Central High School, Philadelphia.
 C. H. Moore, Harvard University.
 F. P. Moulton, Hartford High School.
 J. J. Schlicher, State Normal School, Terre Haute.
 R. B. Steele, Vanderbilt University.
 D. R. Stuart, Princeton University.
 William Tappan, Jefferson School, Baltimore.
 A. T. Walker, University of Kansas.

As soon as all the members had been appointed, a chairman was elected. He submitted to the members interrogatories covering all the matters that had been proposed for the consideration of the Commission and such others as are involved in the demand for uniform requirements and uniform examinations, and they sent their answers, with the arguments with which they supported their opinions, to their colleagues. This preliminary discussion prepared the way for the meeting of the Commission, which was held in Cleveland on October 29 and 30, 1909. All members were present at every session, and the following definitions of college-entrance requirements in Latin were adopted by unanimous votes : —

I. Amount and Range of the Reading Required

1. The Latin reading required of candidates for admission to college, without regard to the prescription of particular authors and works, shall be not less *in amount* than Caesar, Gallic War, I-IV; Cicero, the orations against Catiline, for the Manilian Law, and for Archias; Vergil, Aeneid, I-VI.

2. The amount of reading specified above shall be selected by the schools from the following authors and works: Caesar (Gallic War and Civil War) and Nepos (Lives); Cicero (orations, letters, and De Senectute) and Sallust (Catiline and Jugurthine War); Vergil (Bucolics, Georgics, and Aeneid) and Ovid (Metamorphoses, Fasti, and Tristia).

II. Subjects and Scope of the Examinations

1. *Translation at Sight.* Candidates will be examined in translation at sight of both prose and verse. The vocabulary, constructions, and range of ideas of the passages set will be suited to the preparation secured by the reading indicated above.

2. *Prescribed Reading.* Candidates will be examined also upon the following prescribed reading: Cicero, orations for the Manilian Law and for Archias, and Vergil, Aeneid, I, II, and either IV or VI at the option of the candidate, with questions on subject-matter, literary and historical allusions, and prosody. Every paper in which passages from the prescribed reading are set for translation will contain also one or more passages for translation at sight; and candidates must deal satisfactorily with both these parts of the paper, or they will not be given credit for either part.

3. *Grammar and Composition.* The examinations in grammar and composition will demand thorough knowledge of all regular inflections, all common irregular forms, and the ordinary syntax and vocabulary of the prose authors read in school, with ability to use this knowledge in writing simple Latin prose. The words, constructions, and range of ideas called for in the examinations in composition will be such as are common in the reading of the year, or years, covered by the particular examination.

NOTE 1. The examinations in grammar and composition may be either in separate papers or combined with other parts of the Latin examination, at the option of each individual institution; and nothing in any of the above definitions of the requirements shall be taken to prevent any college from asking questions on the grammar, prosody, or subject-matter of any of the passages set for translation, if it so desires.

NOTE 2. Colleges which require only two years, or only three years, of Latin for entrance can adapt the definitions of the Commission to their needs by the mere omission of the portions which assume a longer preparatory course. For a **two-year requirement** the reading should be not less *in amount* than Caesar, Gallic War, I-IV; this reading should be selected by the schools from Caesar (Gallic War and Civil War) and Nepos (Lives); and no part of the reading should be prescribed for examination. For a **three-year requirement** the reading should be not less *in amount* than Caesar, Gallic War, I-IV, and Cicero, the orations against Catiline, for the Manilian Law, and for Archias; this reading should be selected from Caesar (Gallic War and Civil War) and Nepos (Lives), Cicero (orations, letters, and De Senectute) and Sallust (Catiline and Jugurthine War); Cicero's orations for the Manilian Law and Archias should be prescribed for examination. Or the requirement in poetry, as defined by the Commission, may be offered as optional in place of the third-year prose. [This note was added to the definitions by a unanimous vote of the Commission in April, 1910.]

Suggestions concerning Preparation

Exercises in translation at sight should begin in school with the first lessons in which Latin sentences of any length occur, and should continue throughout the course with sufficient frequency to insure correct methods of work on the part of the student. From the outset particular attention should be given to developing the ability to take in the meaning of each word—and so, gradually, of the whole sentence—just as it stands; the sentence should be read and understood in the order of the original, with full appreciation of the force of each word as it comes, so far as this can be known or inferred from that which has preceded and from the form and the position of the word itself. The habit of reading in this way should be encouraged and cultivated as the best preparation for all the translating that the student has to do. No translation, however, should be a mechanical metaphrase. Nor should it be a mere loose paraphrase. The full

meaning of the passage to be translated, gathered in the way described above, should finally be expressed in clear and natural English.

A written examination cannot test the ear or tongue, but proper instruction in any language will necessarily include the training of both. The school work in Latin, therefore, should include much reading aloud, writing from dictation, and translation from the teacher's reading. Learning suitable passages by heart is also very useful, and should be more practised.

The work in composition should give the student a better understanding of the Latin he is reading at the time, if it is prose, and greater facility in reading. It is desirable, however, that there should be systematic and regular work in composition during the time in which poetry is read as well; for this work the prose authors already studied should be used as models.

Increased stress upon translation at sight in entrance examinations is not recommended solely upon the ground of the merits of this test of the training and the ability of the candidate for admission to college. Two other considerations had great weight with the Commission: the desirability of leaving the schools free to choose, within reasonable limits, the Latin to be read by their students; and the possibility of encouraging students and teachers alike to look upon the school work as directed toward the mastery of the laws of language and the learning to read Latin, rather than the passing of examinations of known content, a superficial knowledge of which may be gained by means unprofitable in themselves and in their effect upon the student's habits even vicious. The Commission is supported in this recommendation by resolutions passed by the American Philological Association, the Classical Association of New England, the Classical Association of the Atlantic States, and various smaller organizations of teachers. Moreover, the recommendation is in line with the practice of other countries and the present tendency in our own country.

The adoption by the colleges of the definitions of requirements formulated by the Commission will not necessitate any change in the reading of the schools, and there is no reason to believe that the usual course of four books of the Gallic War, six orations of Cicero, and six books of the Aeneid will be at once generally abandoned or greatly modified. The course of study is not so likely to change as the methods of study. The Commission feels, however, that it is wise to open the way for a wider range of reading, and that the schools should have the right to select the material to be read, the colleges contenting themselves with evidence that the reading has been so done as to furnish the right sort of training and the necessary preparation for their work. A flexible course of reading has many advantages. A change may be made when an author or style becomes wearisome or has

grown so familiar that the change makes for a maximum of accomplishment, and the student who must repeat a year's work will generally do better if he has new reading. Besides, all authors and works are not equally suitable for all schools; difference in age and grasp should be taken into account, and students usually read with most interest and profit that to which their teachers come with most enthusiasm. The teacher, too, should have some incentive to increase his own familiarity with the literature.

It will be noticed that the amount of reading has not been diminished from the requirements now in force. The colleges which admit students on certificates from the schools will have no difficulty in exacting this amount, and experience shows that the substitution of sight-examinations for examinations in prescribed work has a tendency to increase rather than reduce the amount of reading. It will be noticed, also, that the choice of reading has not been left entirely to the schools. In addition to the more definite prescription of works for examination, the requirements limit the reading in school to certain works not usually read in colleges. Only schools which read more than the required amount will be free to go beyond these bounds.

The Commission has prescribed for examination portions of the reading intended for the last two years of the school course only, inasmuch as students usually take the entrance examinations at the ends of these years. It is expected that colleges which require only two years of Latin for entrance, or accept so much as a complete preparatory course, will set examinations in translation at sight rather than prescribe any portion of the reading.

The Commission was instructed by the American Philological Association not only to formulate definitions of the college entrance requirements in Latin, but also to further the adoption of these definitions by the colleges and universities of the country, in the interest of uniformity. A vote passed by the Philological Association in 1907 indorsed the demand that the requirements of different institutions should be expressed in identical terms, and this vote was approved in the subsequent action of the Classical Associations. The Commission therefore respectfully petitions the authorities of colleges and universities to adopt, without material alteration, the definitions of requirements formulated by it. When uniformity has once been established, it will be easy to correct these definitions or change the requirements themselves by concerted action, if they are found, after sufficient trial, to be unsatisfactory. The Commission has not attempted to make

full definition of the requirements or a complete plan of examination. Although it has confined its recommendations almost entirely to the requirements and examinations in reading, it believes it has made possible the removal of most of the vexations attending the present variety in the Latin requirements.

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